

BYU

SCHOOL of MUSIC

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2005–March 2005



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Geralyn Giovannetti
Oboe

Faculty Recital

Assisted by
Jed Moss, *piano*

5:30 p.m.
6 January 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 68th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Incantation and Dance

William Grant Still
(1895–1978)

Canzonetta (1935)

Samuel Barber
(1910–1981)

Escales No. II

Jacques Ibert
(1890–1962)

Prélude from Suite Bergamasque
Trans. by S. Jolles and H. Lucarelli

Claude Debussy
(1862–1918)

Alla Gitana

Paul Dukas
(1865–1935)

INTERMISSION

Down a River of Time (1999)
for oboe and piano

Eric Ewasen
(b. 1954)

... past hopes and dreams
... and sorrows
... and memories of tomorrow

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Shinji Inagi *Organ*

Student of
Douglas E. Bush

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
8 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

Toccata in D Minor, BWV 565

Johann Sebastian Bach
(1685–1750)

Selections from *Orgelbüchlein*

Vater unser im Himmelreich, BWV 636

Nun komm, der Heiden Heiland, BWV 599

Johann Sebastian Bach

Sonata No. 54 in C Major

Antonio Soler
(1729–1783)

Sonata No. 5 in C Minor, op. 65

Andante

Andante con moto

Allegro maestoso

Felix Mendelssohn
(1809–1847)

Two Chorale Preludes, op. 122

Herzliebster Jesu, no. 2

Es ist ein Ros entsprungen, no. 8

Johannes Brahms
(1837–1893)

Processional

William Mathias
(1934–1992)

Prelude No. 24 (Eight Chapters), K. 339

Toraji Ohnaka
(1896–1982)

Ashitaka and San

Joe Hisaishi
(b. 1950)

Festive Trumpet Tune

David German
(b. 1954)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Emily Spencer *Organ*

Student of
Douglas E. Bush

Required for
Master of Music Degree
with Emphasis in Performance

7:30 p.m.
11 January 2005
Cathedral of the Madeleine
Salt Lake City

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BYU School of Music for the 2004–2005 season.

PROGRAM

Suite du Second Ton

Prélude
Tierce en taille
Duo
Basse de Trompette
Trio de Flûtes
Dialogue
Petit Plein jeu

Jean Adam Guilain
(fl. 1702–1739)

From *La Nativité du Seigneur*

La Vierge et l'Enfant
Les Enfants de Dieu
Jésus accepte la souffrance

Olivier Messiaen
(1908–1992)

From *Salve Regina*

O pia clemens

Arnolt Schlick
(c.1455–c.1521)

From *Loeffelholz Tablature*

Es hat ein Bauer sein Freylein verloren
Mir Liebt In gruna mayen
Ein gütter polnischer danncz

(ca. 1585)

Nun bitten wir den heiligen Geist, BuxWV 208

Dietrich Buxtehude
(1637–1707)

Toccata and Fugue in d (Dorian), BWV 538

Johann Sebastian Bach
(1685–1750)



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

The BYU Honors Quartet

Benjamin Chan, *violin*

Kate Homer, *violin*

Leslie J. Richards, *viola*

Scott Thomas Lesser, *violoncello*

In honor of George W. Watkins

7:30 p.m.

12 January 2005

Madsen Recital Hall

Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

Three Divertimenti for String Quartet

March

Waltz

Burlesque

Benjamin Britten

(1913–1976)

String Quartet in C Major, K. 465, “Dissonance”

Adagio—Allegro

Andante cantabile

Menuetto—Trio

Molto allegro

Wolfgang Amadeus Mozart

(1756–1791)

String Quartet in G Minor, op. 10

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré—Très mouvementé et avec passion

Claude Debussy

(1862–1918)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Samuel A. Rojas *Organ*

Student of
Douglas E. Bush

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
13 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Alia Phantasia primi toni	Anonymous Danzig Tablature (1591)
Adagio in sol minore	Tomaso Albinoni (1671–1751)
Fantasy and Fugue in C Minor, BWV 537	Johann Sebastian Bach (1685–1750)
Herzliebster Jesu, was hast du verbrochen, op. 122, no. 2	Johannes Brahms (1833–1897)
Lobe den Herren, den mächtigen König der Ehren, op. 67, no. 24	Max Reger (1873–1916)
O Welt, ich muss dich lassen, op. 122, no. 11	Johannes Brahms
Méditation	Maurice Duruflé (1902–1986)
Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons	Maurice Duruflé

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

and

The Barlow Endowment for Music Composition

presents

Christian Asplund
Faculty Composer

Greg Campbell
Guest Percussionist

GEM
(BYU Group for Experimental Music)

7:30 p.m.
14 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Tonight's program will be announced by performers, but will include a structured improvisation played by GEM and directed and composed by Mr. Campbell, several duets composed and performed by Mr. Asplund and Mr. Campbell, and a percussion solo composed and performed by Mr. Campbell.

Greg Campbell: In settings from free improvisation to creative jazz to realizing classical compositions, percussionist Greg Campbell is among the most accomplished and inventive musicians in the Northwest. He performs on drum set, vibraphone, percussion, and horn. Greg has studied with Dave Holland, Cecil McBee, George Russell, and UW percussionist Tom Collier, and has performed with Muhal Richard Abrams, Stuart Dempster, William O. Smith, Frank Gratkowski, Wolfgang Fuchs, Francois Houle, Wally Shoup, Wayne Horvitz, and Avram Fefer. He has also been a member of Seattle Experimental Opera and the Seattle-base groups Braistun (led by Christian Asplund), Project W, Ota Prota, and Jessica Lurie's Motorbison. He is a member of the traditional Asante drumming group known as Akoma. Greg's most recent recording project, a trio led by world-class Seattle bassist Michael Bisio that included Portland brass virtuoso Rob Blakeslee, will be released by Cadence Jazz Recordings in mid-2004. Greg is currently completing a doctorate in percussion performance at the University of Washington.

Group for Experimental Music is a collective of musicians who meet regularly and generate compositions and improvisations through rehearsal and discussion. In addition, GEM also performs the classics of experimental, improvised, and indeterminate repertoire.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Thomas Glenn
Tenor

Guest Artist Recital
Songs of War

Assisted by
Amy Glenn, *piano*

7:30 p.m.
15 January 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Walcheren

Jack Whyte

(b. 1944)

Selections from *War Requiem*

Benjamin Britten

What Passing Bells for These Who Die as Cattle?

(1913–1976)

Agnus Dei

Bleuet

Francis Poulenc

Deux poèmes de Louis Aragon

(1899–1963)

Fêtes galantes

Priez pour paix

A Letter from Sullivan Ballou

John Kander

(b. 1927)

INTERMISSION

Reveille

John Philip Sousa

The Stars and Stripes Forever

(1854–1932)

Der Soldat

Robert Schumann

Die beiden Grenadiere

(1810–1856)

Three Songs on War

Charles Ives

He Is There!

(1874–1954)

In Flanders Fields

Tom Sails Away



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Faculty Artist
Ruth Christensen
Mezzo-soprano

Guest Artist
Stephen Thomas
Piano

In Recital

7:30 p.m.
18 January 2005
Madsen Recital Hall
Harris Fine Arts Center

Dr. Ruth Christensen, *mezzo-soprano*, has performed, directed and worked technically in many opera, oratorio and concert venues throughout the United States and abroad such as the Cincinnati Opera, Michigan Opera Theater, Israel Chamber Orchestra, Phoenix Symphony, Lyric Opera Theater of Tempe, Phoenix Bach Choir, Wasatch Chorale, Utah Baroque Ensemble, University of Michigan Opera Theater, Young People's Theater of Ann Arbor, and has also performed recently in Mexico and in Austria. Past operatic roles have included Augusta Tabor in Douglas Moore's *The Ballad of Baby Doe*, Hippolyta in Britten's *A Midsummer Night's Dream*, Hansel in *Hansel and Gretel*, Elmire in Molière's *Tartuffe*, Marcellina in *Le nozze di Figaro*, and Zita in Puccini's *Gianni Schicchi*. She also enjoys performing in oratorio, having sung recently in Mendelssohn's *Elijah*, as well as yearly soloing in Handel's *Messiah*. She received advance degrees from Brigham Young University and Arizona State University (bachelor of music and master of music degrees, respectively, in voice performance and pedagogy) and a doctor of musical arts degree from the University of Michigan, where she studied with Lorna Haywood. Dr. Christensen is an assistant professor of voice at Brigham Young University, where she teaches undergraduate and graduate vocal literature courses and beginning lyric diction, as well as teaching a full load of voice majors in her private studio. Current research interests include finding and performing vocal works by Germanic female composers, in collaboration with the BYU Department of Germanic and Slavic Languages.

Stephen Thomas, *pianist*, performs with exciting and insightful musicianship as soloist, collaborative musician, and with orchestra. His performances have reached audiences throughout the United States, Canada, Scandinavia, and Japan. Past engagements include solo performances with several California orchestras, as well as recitals in cities such as Chicago, San Francisco, and Copenhagen. He has recorded performances for television and radio broadcast for stations such as WQXR in New York City. He has recorded for the Einstein label and he recently released a CD with Julie Ann Giacobassi of the San Francisco Symphony (English horn) which includes new works written expressly for her (see http://fishcreekmusic.com/fcm_cds.htm). His collaboration with Ms. Giacobassi continued in the 2003–04 season with a series of concerts in the San Francisco Bay Area, culminating in a performance on the San Francisco Symphony Chamber Music Series at Davies Hall along with Geraldine Walther, principal viola with the San Francisco Symphony. During the 2004–2005 season, Dr. Thomas will perform as a featured soloist in the Sonora Bach Festival in California and with Temple Square Performances in Salt Lake City.

Dr. Thomas has received grants from such organizations as the American-Scandinavian Foundation of New York City and the University of Michigan for his research and performance of the complete piano works of Carl Nielsen. He has also received numerous awards for his playing and teaching, being much-sought after for master class and lecture presentations. He was a Music Teachers Association of California state convention artist in 1999. Also a composer, Dr. Thomas's *Te Deum* for Choir and Orchestra, was commissioned and premiered by the Stockton Chorale at the Cathedral of the Annunciation in Stockton, California.

Dr. Thomas holds degrees in piano performance from Brigham Young University, Yale University, and the University of Michigan, having studied with Irene Peery, Claude Frank, Peter Frankl, and Arthur Greene. Since his appointment to the faculty of the Department of Music at California State University Stanislaus in 1996, he has been busily involved in initiating a variety of new programs including the Sylvia M. Ghiglieri Piano Competition, and the Piano Sessions of Summer Music at Stanislaus. Dr. Thomas has served as department chair since fall 2000.

PROGRAM

- | | |
|--|--|
| From <i>Hercules</i>
The Smiling Hours
Where Shall I Fly? | George Frideric Handel
(1685–1759) |
| From <i>Tre canzoni spagnole</i>
La muerte del Payador
Momento
Canción de la infanta | Elsa Respighi
(1894–1996)

Pauline Viardot
(1821–1910) |
| Vandraren, op. 26, no. 1 (Ekelund)
I lönnens skymning, op. 37, no. 2 (Von Heidenstam)
Med en vandlilje, op. 25, no. 4 (Ibsen)
From <i>Hjertets melodier</i> , op. 5 (Andersen)
To brune øjne
Jeg elsker dig | Wilhelm Stenhammar
(1871–1927)
Edvard Grieg
(1843–1907) |
| From <i>Songs to the Moon</i>
Euclid
What the Rattlesnake Said
The Moon's the North Wind's Cooky
What the Gray-Winged Fairy Said
Yet Gentle Will the Griffin Be | Jake Heggie
(b. 1961) |
| <i>Songs of the Cabaret</i> | |
| Griserie, from <i>La Périchole</i>
J'avais un ami
Les feuilles mortes
The French Song, from <i>A...My Name is Alice</i> | Jacques Offenbach
(1819–1880)
Erik Satie
(1866–1925)
Joseph Kosma
(1905–1969)
Don Tucker |

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Q'd up

Faculty Jazz Quintet

7:30 p.m.

19 January 2005

Madsen Recital Hall

Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

In a Mellow Tone	Duke Ellington
Perilous Passage	Jay Lawrence
Amazon Fantasy	Steve Lindeman
Dayley Dash	Jay Lawrence
Your Heart's Timeless Charms	Jay Lawrence
Take a Break, Jake	Steve Lindeman
Yoruba Land	Jay Lawrence
Blue Daniel	Frank Rosolino
Farewell Fontana	Jay Lawrence
Soul Marks	Jay Lawrence
Gee Baby Ain't I Good to You	Redman and Razaf

Ray Smith, *woodwinds*
Steve Lindeman, *keyboards*
Ron Brough, *percussion*
Jay Lawrence, *percussion*
Matt Larson, *bass*

Special guests
Andy Martin, *trombone*
Performer with Gordin Goodwin's Big Phat Band, Los Angeles, CA
Kelly Eisenhour, *voice*
Director of BYU Jazz Voices



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Nathan Pacheco *Baritone*

Student of
Clayne Robison

Assisted by
Joseph Olson, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
20 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

- | | |
|---|---|
| Largo al factotum, from <i>Il barbiere di Siviglia</i> | Gioacchino Rossini
(1792–1868) |
| Ideale | Francesco Paolo Tosti
(1846–1916) |
| Non più andrai, from <i>Le nozze di Figaro</i> | Wolfgang Amadeus Mozart
(1756–1791) |
| L'Heure exquise | Reynaldo Hahn
(1874–1947) |
| Chanson de printemps | Charles Gounod
(1818–1893) |
| Votre toast, je peux vous le rendre, from <i>Carmen</i> | Georges Bizet
(1838–1875) |
| Minha terra | Waldemar Henrique
(1905–1995) |
| Canção do poeta do século XVIII | Heitor Villa-Lobos
(1881–1959) |
| Boi-bumbá | Waldemar Henrique
(1905–1995) |
| Morgen! op. 27, no. 4 | Richard Strauss
(1864–1949) |
| Zueignung, op. 10, no. 1 | |
| Mein Sehnen, from <i>Die tote Stadt</i> | Erich Wolfgang Korngold
(1897–1957) |
| I'll Sail upon the Dog-Star | Henry Purcell
(1659–1695) |
| The Daisies, op. 2, no. 1 | Arr. Sydney Northcote
Samuel Barber
(1910–1981) |
| Danny Boy | Old Irish Air |
| Lily's Eyes, from <i>The Secret Garden</i> | Lucy Simon |

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Andrea Davis *Clarinet*

Student of
Jaren Hinckley

Assisted by
Jonathan Bowman, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
21 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Overture on a Hebrew Theme, op. 34

Sergey Prokofiev
(1891–1953)

Lexye Lund, *violin*
Sara Black, *violin*
Leslie Richards, *viola*
Barney Lund, *cello*
LeGrand Johnson, *piano*

Caprice No. 6

Cyrille Rose
(1830–1903)

Sonata No. 2 for Clarinet and Piano in E-flat Major, op. 120

Johannes Brahms
(1833–1897)

Allegro amabile
Allegro appassionato
Andante con moto

INTERMISSION

Introduction, Theme, and Variations

Gioachino Rossini
(1792–1868)
Arr. David Glazer

Prèmiere Rhapsodie

Claude Debussy
(1862–1918)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Stephen Fairbanks *Cello*

Student of
Julie Bevan Reed

Assisted by
Jennifer Anderson, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Music Education

7:30 p.m.
21 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Suite No. 2 in D Minor, BWV 1008

Johann Sebastian Bach
(1685–1750)

Prelude

Allemande

Courante

Sarabande

Minuet I – Minuet II

Gigue

Sonata in One Movement (2004)

Trevor Reed

Eyesong/Eardance (2005)

Steven Ricks

Concerto No. 1 in A minor

Allegro non troppo–Allegretto con moto–Allegro non troppo

Camille Saint-Saëns
(1835–1921)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Metropolitan Opera Auditions Recital

7:30 p.m.
22 January 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

- | | |
|---|--|
| I. Je suis Titania, from <i>Mignon</i> | Ambroise Thomas
(1811–1896) |
| II. Je suis encore tout étourdie, from <i>Manon</i> | Jules Massenet
(1842–1912) |
| III. Fair Robin I Love, from <i>Tartuffe</i> | Kirke Mechem
(b. 1925) |
| IV. Vedrai, carino, from <i>Don Giovanni</i> | Wolfgang Amadeus Mozart
(1756–1791) |
| V. Trübe Augen, from <i>Der Freischütz</i> | Carl Maria von Weber
(1787–1826) |

Camella Cañete

- | | |
|---|----------------------------------|
| I. Una voce poco fa, from <i>Il barbiere di Siviglia</i> | Gioachino Rossini
(1792–1868) |
| II. Les oiseaux dans la charmille, from <i>Less contes d'Hoffmann</i> | Jaque Offenbach
(1819–1880) |
| III. Durch die weiten Felder, from <i>Wo die Lerche singt</i> | Franz Lehár
(1870–1948) |
| IV. Glitter and be Gay, from <i>Candide</i> | Leonard Bernstein
(1918–1990) |
| V. Durch Zärtlichkeit, from <i>Die Entführung aus dem Serail</i> | Wolfgang Amadeus Mozart |

Jennie Litster

- | | |
|--|--|
| I. Ah, non credea mirarti, from <i>La Sonnambula</i> | Vincenzo Bellini
(1801–1835) |
| II. Sempre libera, from <i>La Traviata</i> | Guiseppe Verdi
(1813–1901) |
| III. Marguerite's Jewel Song, from <i>Faust</i> | Charles-François Gounod
(1818–1893) |
| IV. Ach, ich liebte, from <i>Die Entführung aus dem Serail</i> | Wolfgang Amadeus Mozart |
| V. Music, music, music, from <i>Regina</i> | Marc Blitstein |

Marilyn Reid

- | | |
|--|-----------------------------------|
| I. Ain't it is a pretty night, from <i>Susannah</i> | Carlisle Floyd
(b. 1926) |
| II. Czardas, from <i>Der Fledermaus</i> | Johann Strauss Jr.
(1825–1899) |
| III. Porgi amore, from <i>Le nozze di Figaro</i> | Wolfgang Amadeus Mozart |
| IV. Je dis que rien ne m'épouvante, from <i>Carmen</i> | Georges Bizet
(1838–1875) |
| V. Tu che di gel, from <i>Turandot</i> | Giacomo Puccini
(1858–1924) |

Nadia Englund

- | | | |
|------|---|----------------------------------|
| I. | Quel guardo...So anch'io la virtù magica, from <i>Don Pasquale</i> | Gaetano Donizetti
(1797–1848) |
| II. | Je marche sur tous les chemins . . . Obeissons, from <i>Manon</i> | Jules Massenet |
| III. | The Presentation of the Rose, from <i>Der Rosenkavalier</i> | Richard Strauss
(1864–1949) |
| IV. | The Silver Aria, from <i>The Ballad of Baby Doe</i> | Douglas Moore
(1893–1969) |
| V. | Ah... non credea mirarti... ah non giunge,
from <i>La Sonnambula</i> | Vincenzo Bellini
(1801–1835) |

Sara Thomas

- | | | |
|------|--|-------------------------------|
| I. | Quando m'en vo, from <i>La bohème</i> | Giacomo Puccini |
| II. | Rusalka's aria, from <i>Rusalka</i> | Antonín Dvořák
(1841–1904) |
| III. | Michaela's aria, from <i>Carmen</i> | Georges Bizet |
| IV. | Porgi amor, from <i>Le nozze di Figaro</i> | Wolfgang Amadeus Mozart |
| V. | Signore, ascolta! from <i>Turandot</i> | Giacomo Puccini |

Simone Hardisty

- | | | |
|------|--|-------------------------------|
| I. | Habanera, from <i>Carmen</i> | Georges Bizet |
| II. | Va! laisse couler mes larmes, from <i>Werther</i> | Jules Massenet |
| III. | O mio Fernando! from <i>La Favorita</i> | Gaetano Donizetti |
| IV. | Che farò senza Euridice, from <i>Orfeo ed Euridice</i> | Christoph Willibald von Gluck |
| V. | Must the winter come so soon? from <i>Vanessa</i> | Samuel Barber
(1910–1981) |

Lyndsay Stewart-Howell

- | | | |
|------|---|------------------------------------|
| I. | Pres des remparts de Seville, from <i>Carmen</i> | Georges Bizet
(1838–1875) |
| II. | Mon coeur s'ouvre a ta viox, from <i>Samson et Dalila</i> | Camille Saint-Saëns
(1835–1921) |
| III. | Non so piu cosa son, from <i>Le nozze di Figaro</i> | Wolfgang Amadeus Mozart |
| IV. | Must the Winter Come So Soon, from <i>Vanessa</i> | Samuel Barber |
| V. | Va! laisse couler mes larmes, from <i>Werther</i> | Jules Massenet |

Francesca Forsyth

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 81st performance sponsored by the
BYU School of Music for the 2004–2005 season.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Guest Artists

Corbin Johnston
Bass

Melissa Livengood
Piano

A Schubert Recital

7:30 p.m.

25 January 2005

Madsen Recital Hall

Harris Fine Arts Center

Corbin Johnston began his studies in Boston with renowned bassists Lawrence Wolfe and Edwin Barker. Since then he has held principal positions in the Charleston and Charlotte Symphonies. In 1999 was appointed associate principal bassist of the Utah Symphony. He has appeared as soloist with the Charleston and Roanoke Symphonies, Roanoke Chamber Orchestra, and Shenandoah Bach Festival Orchestra. In 1998 gave the world premiere of Lawrence Wolfe's *Scenes from a Opera* for double bass and orchestra, a work commissioned for him by the Shenandoah Bach Festival.

Mr. Johnston has performed the Chamber Music literature with a wide range of partners including John Cage, James Tocco, Henriette Schellenberg, Borromeo Quartet, Kandinsky Trio, and Canadian Brass. Recent chamber music appearances include Gunther Schuller's *Quartet* for four basses at a 70th birthday celebration for the composer, performances at University of Maryland, New Hampshire Music Festival, Great Lakes Chamber Music Festival, and Vail series at Denison University. In 2004, Salt Lake City, Mr. Johnston was appointed artistic director of the NOVA Chamber Music Series.

Pianist Melissa Livengood came to Utah in 2002. She has degrees in art history and piano from Willamette University, an MM in performance from the University of Oregon, and a DMA in piano performance from the Catholic University of America. As a recipient of a Rotary Scholarship, she studied piano in Belgium.

An interest in accompanying started in college and became a strong passion upon meeting and working with pedagogue and collaborative pianist Gwendolyn Koldofsky. Since then, much of Dr. Livengood's career has involved working with singers. She was studio pianist for the great French baritone Martial Singher, worked with Tulsa Opera's Young Artists program, and played for Hank Hammett as part of the Morelia Music Festival, a concert that was televised throughout Mexico.

Before coming to Utah, she taught piano and theory at Armstrong Atlantic State University, was staff accompanist at Georgia Southern University, and played keyboard with the Savannah Symphony. She is active as a vocal coach and chamber musician, often performing with her husband Lee, a clarinetist with the Utah Symphony.

PROGRAM

Sonata in D Major, D. 384

Allegro molto

Andante

Allegro vivace

Franz Schubert

(1797–1828)

Five Songs from *Winterreise*

Der Lindenbaum

Wasserflut

Frühlingstraum

Letzte Hoffnung

Der Leiermann

INTERMISSION

Sonata in A Minor, D. 821 “Arpeggione”

Allegro moderato

Adagio

Allegretto

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performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Carrie Frost
Soprano

Bryson Mortensen
Baritone

Students of
Anna Braithwaite

Junior Recital

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
26 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Mach dich, mein Herze rein, from <i>St. Matthew Passion</i>	Johann Sebastian Bach (1685–1750)
Bess of Bedlam	John Henry Purcell (1659–1695)
Non piu andrai, from <i>Le nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756–1791)
Ständchen Allerseelen	Richard Strauss (1864–1949)
Liebst du um Schönheit	Gustav Mahler (1879–1964)
Air Romantique Air Champetre	Francis Poulenc (1899–1963)
Ballade des gros dindons Villanelle des petits canards	Emmanuel Chabrier (1841–1894)
Mi Chiamano Mimi, from <i>La bohème</i>	Giacomo Puccini (1858–1924)
From Old American Songs, Second Set	
Shall We Gather by the River Ching a Ring Chaw	Aaron Copland (1900–1990)
My Life's Delight By a Fountainside	Roger Quilter (1877–1953)
Green Finch and Linnet Bird, from <i>Sweeney Todd</i> Ah, Miss Johanna	Stephen Sondheim (b. 1930)
The Gift of Love	Traditional Arr. Hal Hopson (b. 1933)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Trumpet Studio Recital

Students of
David Brown

7:30 p.m.
26 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Concerto for Trumpet

Vif

Nocturne

Finale

Henri Tomasi

(1901–1971)

Jason Bergman, *trumpet*

Jonathan Bowman, *piano*

Concert Etude, op. 49

Alexander Goedicke

(1877–1957)

Jared Hearld, *trumpet*

Jonathan Bowman, *piano*

Caprice, op. 47

Eugene Bozza

(1905–1991)

Randy Lee, *trumpet*

Amy Gabbitas, *piano*

Legend

Georges Enesco

(1881–1955)

Seretta Hart, *trumpet*

Jonathan Bowman, *piano*

Sonata for Trumpet and Piano

III. Allegro con Fuoco

Eric Ewazen

(b. 1954)

Michelle Mingledorff, *trumpet*

Jonathan Bowman, *piano*

Trumpet Ensemble Selections

Arts Council Fanfare

Daniel Thrower

Canzon from Paduana, Galliarda, etc., Hamburg, 1621

Samuel Scheidt

(1587–1654)

Jason Bergman

Erin Cox

Seretta Hart

Jared Hearld

Courtney Hohl

Randy Lee

Kyle Miller

Michelle Mingledorff

Anthony Phan

Nathan Sheranian



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Julia Hobbs *Oboe*

Assisted by
Jonathan Bowman, *piano*

Student of
Geraldyn Giovannetti

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
27 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata for Oboe in E-flat Major, TWV 42

Largo

Vivace

Mesto

Vivace

George Philipp Telemann

(1681–1767)

Sommergesang for Oboe and Piano, op. 26

Miguel del Aguila

(b. 1957)

INTERMISSION

Canzonetta for Oboe and String Orchestra, Posth. 48

Samuel Barber

(1910–1981)

Concerto in A Minor for Oboe and String Orchestra

Rondo Pastorale

Minuet and Musette

Finale

Ralph Vaughan Williams

(1872–1958)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Erin Layton *Clarinet*

Student of
Jaren Hinckley

Assisted by
Jonathan Bowman

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
28 January 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata in B-flat Major

Allegro

Adagio

Tempo di Minuetto—Minore

Jean-Xavier Lefèvre

(1763–1829)

Clarinet Concerto, op. 31

Rondo

Gerald Finzi

(1901–1956)

Fantasiestücke, op. 73

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann

(1810–1856)

INTERMISSION

Time Pieces for Clarinet and Piano, op. 43

Allegro risoluto

Andante espressivo

Allegro moderato

Introduction: Andante molto—Allegro—Allegro energico

Robert Muczynski

(b. 1929)

Pocket-Size Sonata No. 2

Moderato (and Mellow)

Menuetto—Andante gone moto

Allegretto—Quasi cool

Alec Templeton

(1910–1963)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Adam Crandell *Composition*

Student of

Christian Asplund

Murray Boren

Michael Hicks

Steven Ricks

David Sargent

Required for

Bachelor of Music

Composition Degree

7:30 p.m.

28 January 2005

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Emprov		2004
	Alisha Ard, <i>trombone</i> Adam Crandell, <i>electronics</i>	
Sonatina divertente		2005
Moderato		
Andante		
Allegro	Nadine Watson, <i>flute</i> Andrea Davis, <i>clarinet</i> Erin Tippetts, <i>bassoon</i>	
The Veil of Being		2004
	Emily Outhier, <i>flute</i> Kristen Fry, <i>flute</i> Mindy Davis, Megan Zabriskie, <i>violin</i> Andrew Snow, <i>viola</i> Katie Andersen, <i>violoncello</i> Kayson Brown, <i>conductor</i>	
Viola Sonata		2004
Talea		
Color		
Synthesis	Carrie Maxwell, <i>viola</i> Sharon Meilstrup, <i>piano</i>	
Hymnus		2004
	Holly Little, <i>organ</i>	
Concertante		2004
	Kayson Brown, <i>conductor</i> Scott Thomas Lesser, Katie Andersen, Sharon Meilstrup, Rachel Harlos, Michelle Johnson, Jennifer Chandler, Tom Powell, Skye Smith, Steve Fairbanks, <i>violoncello</i>	

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Winter ChoirFest

Concert Choir

Rosalind Hall, *conductor*

BYU Singers

Ronald Staheli, *conductor*

Women's Chorus

Jean Applonie, *conductor*

Men's Chorus

Rosalind Hall, *conductor*

7:30 p.m.

28 and 29 January 2005

Provo Tabernacle

Program

Ring Out, Ye Crystal Spheres

K. Lee Scott
(b. 1950)

He Comes to Us as One Unknown

C. Hubert H. Parry
(1848–1918)

He comes to us as one unknown, a breath unseen, unheard;
As though within a heart of stone, or shriveled seed in darkness sown,
A pulse of being stirred.

He comes when souls in silence lie and thoughts of day depart;
Half-seen upon the inward eye, a falling star across the sky
Of night within the heart.

He comes to us in sound of seas, the ocean's fume and foam;
Yet small and still upon the breeze, a wind that stirs the tops of trees,
A voice to call us home.

He comes in love as once He came by flesh and blood and birth;
To bear within our mortal frame a life, a death, a saving Name,
For every child of earth.

He comes in truth when faith is grown: believed, obeyed, adored,
The Christ in all the Scriptures shown, as yet unseen but not unknown,
Our Savior and our Lord.

—Timothy Dudley-Smith

Combined Choirs

A Choral Fanfare

John Rutter
(b. 1945)

Blow up the trumpet in the new moon:
Even in the time appointed,
And upon our solemn feast-day.
For this was made a statute for Israel,
And a law of the God of Jacob

—From Psalm 81

I Will Sing unto the Lord

Imant Raminsh
(b. 1943)

Bless the Lord, O my soul.
O Lord my God, Thou art very great.
Thou art clothed with honor and with majesty,
O Lord, how manifest are Thy works!
In wisdom hast Thou made them all;
The earth is full of Thy riches.
So is this great and wide sea,
Which teams with things, innumerable things,
Both great and small.
There go the ships, there the leviathan,
Whom Thou hast made to play therein.
These wait all upon Thee.
Thou sendest forth Thy spirit,
Thou renewest the face of the earth,
I will sing to the Lord as long as I live,
I will sing praise to my Lord as long as I have being.
My meditation of Him shall be sweet.
I will be glad in the Lord, Amen.

—From Psalm 104

Concert Choir
Rosalind Hall, *conductor*

What Stood Will Stand

Paul Halley
(b. 1952)

What stood will stand though all befallen,
The good return that time has stolen.
Though creatures groan in misery,
Their flesh prefigures liberty
To end travail and bring to birth
Their new perfection in new earth.
At word of that enlivening
Let the trees of the wood all sing
And every field rejoice, Let praise
Rise up out of the ground like grass.
What stood, whole in ev'ry piecemeal
Thing that stood, will stand though all fall.
Field and woods and all in them
Rejoin the primal Sabbath's hymn.

—Wendell Berry

This World Is Not My Home

Ach, arme Welt, op. 110, no. 2

Johannes Brahms
(1833–1897)

Ah, poor world, you deceive me;
yes, I truthfully admit that, yet still I cannot avoid you.
Your glory and your wealth, poor world,
are lacking in death and times of real need;
your treasure is vain, false money.
Help me, Lord, to be at peace with this.

—Old German hymn text by an unknown author

Ich wollt, dass ich daheime wär, op. 12, no. 5

Hugo Distler
(1908–1942)

I wish I were at home and able to dispense with the world's comforts.
I mean at home in Heaven's Kingdom, I will see God eternally.
Onward, my soul, and position thyself. There hosts of angels wait for you.
For all the world is too small when one comes home again.
At home is life without death and total joy without need.
There a thousand years are as today, and nothing shall displease you.
Onward, my heart, with all courage, and seek that good above all Good.
You have here no accommodation, tomorrow or today.
There it is otherwise, so flee the world's false shine.
Farewell, world, God bless thee! Toward Heaven's Kingdom now I travel.

—Heinrich von Laufenberg

Three Sonnets by William Shakespeare

Sonnet 64

Dominick Argento

(b. 1927)

When I have seen by Time's fell hand defac'd
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-ras'd,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminat
That Time will come and take my love away.
 This thought is as a death which cannot choose
 But weep to have that which it fears to lose.

Sonnet 29 (Sweet Love Remember'd)

Lane Johnson

(b. 1958)

When in disgrace with fortune and men's eyes
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
 For thy sweet love remembered such wealth brings
 That then I scorn to change my state with kings.

Why is my verse so barren of new pride,
 So far from variation or quick change?
 Why with the time do I not glance aside
 To new-found methods, and to compounds strange?
 Why write I still all lone, ever the same,
 And keep invention in a notèd weed,
 That every word doth almost tell my name,
 Showing their birth, and where they did proceed?
 O! know sweet love I always write of you,
 And you and love are still my argument;
 So all my best is dressing old words new,
 Spending again what is already spent:
 For as the sun is daily new and old,
 So is my love still telling what is told.

Peace Like a River

American Folk Hymn
 Arr. Ronald Staheli

BYU Singers
 Ronald Staheli, *conductor*

O salutaris Hostia

César Franck
 (1822–1890)

O Redeeming Sacrifice, which opens the gate of heaven:
 Enemies threaten wars; give us strength, send aid.
 To the Lord and Godhead may there be eternal glory:
 Let Him give us in this land life without end. Amen.

How Do I Love Thee?

Nathan Christensen
 (b. 1976)

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of every day's
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with a passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints. I love thee with the breath,
 Smiles, tears, of all my life; and, if God choose,
 I shall but love thee better after death.

—Elizabeth Barret Browning

Women's Chorus
 Jean Applonie, *conductor*

The Long Day Closes

Sir Arthur Sullivan
(1842–1900)

No star is o'er the lake, its pale watch keeping,
The moon is half awake, through gray mist keeping.
The last red leaves fall round the porch of roses,
The clock hath ceased to sound, the long day closes.

Sit by the silent hearth in calm endeavor,
To count the sounds of mirth, now dumb forever,
Heed not how hope believes and fate disposes:
Shadow is round the eaves, the long day closes.

The lighted windows dim are fading slowly,
The fire that was so trim now quivers lowly.
Go to the dreamless bed where grief reposes,
Thy book of toil is read, the long day closes.
—Henry F. Chorley

Great Day

Vincent Youmans
(1898–1945)
Arr. Roy Ringwald

Men's Chorus
Rosalind Hall, *conductor*

Come unto Him

Jon G. Holloman
(b. 1946)

Group Sing
Please return your copy of this piece at the door as you leave tonight.

Oh, May My Soul Commune with Thee

Lorin F. Wheelwright
(1909–1987)

Ring Out, Ye Crystal Spheres

Combined Choirs

K. Lee Scott

Choral Music at BYU

Men's Chorus

Friday and Saturday, March 4 and 5

Women's Chorus

Wednesday, March 16

Concert Choir

Saturday, March 19

BYU Singers

Friday, April 8

University Chorale*

Tuesday, April 12

Spring Chorale*

Tuesday, June 7

All performances in de Jong Concert Hall,
Harris Fine Arts Center, 7:30 p.m.

Tickets on sale now at
Fine Arts Ticket Office,
378-4322 or performances.byu.edu

*Free Admission

To learn about choral music at BYU
visit choirs.byu.edu.



BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

presents

Angela Cheng
Piano

Guest Artist Recital

7:30 p.m.
1 February 2005
Madsen Recital Hall
Harris Fine Arts Center

Hailed by critics for her remarkable technique, tonal beauty, and musicianship, Angela Cheng is one of Canada's most gifted pianists. Among her numerous prizes, she was the 1986 Gold Medal winner at the Arthur Rubinstein International Piano Masters Competition as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). In the same year, the Canada Council awarded Ms. Cheng its coveted Career Development Grant. For her outstanding interpretations of Mozart, she received the Medal of Excellence at the Mozarteum in Salzburg in 1991.

Angela Cheng has appeared as soloist with virtually every orchestra in Canada, as well as the Israel Philharmonic, Buffalo Philharmonic, and the symphonies of Colorado, Syracuse, St. Louis, Indianapolis, New Orleans, Houston, and Utah. She is an enthusiastic recitalist and has collaborated with numerous chamber ensembles including the Takacs, Colorado, and Vogler quartets.

Ms. Cheng's debut recording of two Mozart concerti with Mario Bernardi and the CBC Vancouver Orchestra received glowing reviews. Other CDs include for Koch International, Clara Schumann's Concerto in A Minor with JoAnn Falletta and the Women's Philharmonic; for CBC Records, selected works of Clara and Robert Schumann, four Spanish concerti with Hans Graf and the Calgary Philharmonic, and both Shostakovich concerti with Mario Bernardi and the CBC Radio Orchestra. A new recording of piano works by Chopin will be released in the near future.

Born in Hong Kong and now a Canadian citizen, Angela Cheng received her bachelor of music degree from The Juilliard School and her master of music degree from Indiana University, where she was a student of Menahem Pressler.

Schmidt Artists International, Inc.
59 East 54th Street, Suite 83
New York, NY 10022
www.schmidtart.com 212.421.8500

PROGRAM

Sonata in C Major, L. 60

Allegro

Adagio

Allegro molto

Joseph Haydn

(1732–1809)

Sonata No. 2 in D Minor, op. 14

Allegro ma non troppo

Scherzo: Allegro marcato

Andante

Vivace

Sergey Prokofiev

(1891–1953)

INTERMISSION

Polonaise-Fantasie, op. 61

Fryderyk Franciszek Chopin

(1810–1849)

Ballade No. 1 in G Minor, op. 23

Fryderyk Franciszek Chopin

Andante Spiniato and Grand Polonaise, op. 22

Fryderyk Franciszek Chopin

The Brigham Young University Performing Art Series welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Group for New Music
and
Group for
Experimental Music

Christian Asplund, *director*

7:30 p.m.

3 February 2005

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Preludes to What? (2001)
(World Premiere)

Christian Asplund
(b. 1964)

1. Due Do Dew
- 2.
3. Segneg
- 4.
- 5.
6. Crazy
- 7.
8. Distant Recollection
9. Way (Weigh/Whey)
- 10.
11. Hornet
12. Gate
13. Untitled
- 14.
15. Streets
- 16.
17. The Horserace of Heaven
18. Each Time
- 19.
20. Piano Pod
21. This Pattern
22. Garland (To Peter Garland)

Bonnie Hopper, *piano*
Megan Mueller, *piano*
Cecilia Hone, *piano*
Christian Asplund, *piano*
Scott Holden, *piano*

Aitsi

Giacinto Scelsi
(1905–1988)

Steven Liening, *piano*

INTERMISSION

Three Pieces for Clarinet

Igor Stravinsky
(1882–1971)

Rachel Jones, *clarinet*

Eyesong/Eardance

Steven Ricks

Stephen Fairbanks, *cello*
Jenny Anderson, *piano*

Improvisation

Group for Experimental Music

Ellinor Bergqvist, *soprano*
Jeremy Bowen, *contrabass*
Joseph Jensen, *tuba*
John Kovalenko, *violin*
Steven Liening, *contrabass*
Ryan Moore, *electronics*
Megan Mueller, *piano*
Margot Murdoch, *soprano*
Hales Swift, *piano*

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This musical event is the 92nd performance sponsored by the
BYU School of Music for the 2004–2005 season.
performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Benjamin Chan *Violin*

Assisted by
Jonathan Chan, *piano*

Student of
Monte Belknap

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
4 February 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 93rd performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Sonata No. 3 in C Major for Solo Violin, BWV 1005
Fuga

Johann Sebastian Bach
(1685–1750)

Sonata in D Major, op. 94
Moderato
Presto
Andante
Allegro con brio

Sergei Prokofiev
(1891–1953)

INTERMISSION

Concerto No. 5 in A Minor, op. 37
Allegro non troppo
Adagio
Allegro con fuoco

Henri Vieuxtemps
(1820–1881)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Nadine Watson *Flute*

Student of
April Clayton

Assisted by
Diane Bastian, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
5 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 95th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Sonate in C Major

Cantabile

Allegro

Grave

Vivace

Georg Philipp Telemann
(1681–1767)

Sonata

Lento con rubato

Presto energico

Lowell Liebermann
(b. 1960)

INTERMISSION

Three American Pieces

Early Song

Dedication

Composer's Holiday

Lukas Foss
(b. 1937)

Canzone

Samuel Barber
(1910–1981)

Grand Polonaise

Theobald Boehm
(1794–1881)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Emily Outhier *Flute*

Student of
April Clayton

Assisted by
Diane Bastian, *piano*

Required for
Master of Music Degree
with a Major in Performance

3:30 p.m.
5 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 94th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Sonata in B Minor, BWV 1033

Andante

Largo e dolce

Presto

Johann Sebastian Bach
(1685–1750)

Sonata da Camera, op. 48

Prélude

Sarabande

Finale

Gabriel Pierné
(1863–1937)

Katie Andersen, *cello*
Marissa Erekson, *piano*

INTERMISSION

Vocalise

Aaron Copland
(1900–1990)

Sonate pour Flûte et Piano

Allegro giocoso

Grave

Allegro vivace

Jindřich Feld
(b. 1925)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Megan Zabriskie *Violin*

Student of
Judd Sheranian

Assisted by
Jayne Galloway, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
5 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

Scherzo-Tarantelle, op. 16

Henryk Wieniawski
(1835–1880)

Sonata No. 4 for Violin and Piano in E Minor, K. 304
Allegro
Tempo di Menuetto

Wolfgang Amadeus Mozart
(1756–1791)

Partita No. 2 in D Minor, S. 1004
Sarabanda

Johann Sebastian Bach
(1685–1750)

Caprice for Violin, op. 1, no. 2 in B Minor

Nicolò Paganini
(1782–1840)

Concerto No. 3 in B Minor, op. 61
Molto moderato e maestoso

Camille Saint-Saëns
(1835–1921)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Faculty Recital Claudine Bigelow *Viola*

Assisted by
Jeffrey Shumway, *piano*
Monte Belknap, *violin*

7:30 p.m.
5 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

Sonata for Viola and Piano

Allegro moderato

Allegro vivace

Larghetto

Allegro

Robert Cundick

(b. 1926)

Passacaglia for Violin and Viola (after Handel)

Johan Halvorsen

(1864–1935)

Suite (1919)

Lento—Allegro

Allegro ironico

Lento

Molto vivo

Ernest Bloch

(1880–1959)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Regan Brough *Bass*

Student of
Eric Hansen

Assisted by
Robin Hancock, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
12 February 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 100th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Concerto in E Minor
Allegro Moderato
Adagio
Allegro

Edouard Nanny
(1872–1943)

Suite No. 1 for Solo Violincello
Prelude
Allemande
Minuettes
Gigue

Johann Sebastian Bach
(1685–1750)

Sonata 1963
Slow and Peaceful
Moderate Swing
Molto Adagio
Allegro Energico

Frank Proto
(b. 1941)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Yujin Choi *Piano*

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
12 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 99th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Paisajes

La fuente y la campana

El Lago

Carros de Galicia

Federico Mompou

(1893–1987)

Sonata No. 24 in F-sharp Major, op. 78

Adagio cantabile—Allegro ma non troppo

Allegro vivace

Ludwig Van Beethoven

(1770–1827)

Partita No. 6 in E Minor, BWV 830

Toccata

Allemande

Courante

Air

Sarabande

Tempo di Gavotta

Gigue

Johann Sebastian Bach

(1685–1750)

Novelette in F-sharp Minor, op. 21 no. 8

Robert Schumann

(1810–1856)

Variationen über einen beliebten Wiener Waltz in A-flat Major, op. 12

Carl Czerny

(1791–1857)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Rachel Jones *Clarinet*

Student of
Jaren Hinckley

Assisted by
Jayne Galloway, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
12 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 108th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Concerto in A Major, K.622

Allegro
Adagio
Rondo

Wolfgang Amadeus Mozart
(1756–1791)

Pièce en Forme de Habanera

Maurice Ravel
(1875–1937)

INTERMISSION

Three Pieces for Clarinet

Sempre *p* e molto tranquillo
MM=168
MM=160

Igor Stravinsky
(1882–1971)

Concertino

Grave
Allegro molto
Adagio
Allegro risoluto

Giuseppe Tartini
(1692–1770)
Arr. Gordon Jacob

Preludes for Piano

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

George Gershwin
(1898–1937)
Arr. James Cohn



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Faculty Piano Trio

Jeffrey Shumway, *piano*
Monte Belknap, *violin*
Julie Bevan Reed, *cello*

7:30 p.m.
12 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 98th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Piano Trio in D Major, op. 70, no. 1, "The Ghost"

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Ludwig van Beethoven
(1770–1827)

Piano Trio in G Minor, op. 15

Moderato assai

Allegro, ma non agitato

Finale—Presto

Bedrich Smetana
(1824–1884)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Utah Chamber Brass

Will Kimball, *director*

7:30 p.m.
16 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 103rd performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

A Western Fanfare

Eric Ewazen
(b. 1954)

Jesus, the Very Thought of Thee

John B. Dykes
(1823–1876)
Arr. Newel Dayley

Music for Brass Instruments

Choral Fantasy
Intermezzo
Fugue

Ingolf Dahl
(1912–1970)

INTERMISSION

West Side Story

Prologue
Maria
Something's Comin'

Leonard Bernstein
(1918–1990)
Arr. Jack Gale

Selections from Porgy and Bess

George Gershwin
(1898–1937)
Arr. Jack Gale

Personnel

Jason Bergman, *trumpet*
Randy Lee, *trumpet*
Rob Davis, *horn*
Adam Bean, *trombone*
Dan Barrett, *bass trombone*

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Laura Workman
Soprano

Juan Pereira
Baritone

Students of
J. Arden Hopkin

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
18 February 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ah! Sweet Mystery of Life

Victor Herbert
(1859–1924)

Laura Workman
Juan Pereira

Das Veilchen

Wolfgang Amadeus Mozart
(1756–1791)

Du bist wie eine Blume

Robert Schumann
(1810–1856)

Notre Amour

Gabriel Fauré
(1845–1924)

Chacun le sait, from *La Fille du Régiment*

Gaetano Donizetti
(1797–1848)

Laura Workman

Deposuit potentes, from *Magnificat*
Quia respexit

Johann Sebastian Bach
(1685–1750)

Laura Workman
Juan Pereira

Vergebliches Ständchen

Johannes Brahms
(1833–1897)

Ständchen

Johannes Brahms

Bon Jour, Súzon!

Léo Delibes
(1836–1891)

Juan Pereira

Signore, ascolta! from <i>Turandot</i>	Giacomo Puccini (1858–1924)
La Flor de la Canela	Chabuca Granda (1920–1983)
La donna é mobile, from <i>Rigoletto</i>	Guiseppe Verdi (1813–1901)
Laura Workman Juan Pereira	
Weep You No More Sad Fountains The Dream, from <i>Sense and Sensibility</i>	Patrick Doyle (b. 1953)
Laura Workman	
Out of the Woods	Eugene Butler (?–1913)
Love Went A-Riding	Frank Bridge (1879–1941)
Juan Pereira	
The Girl in 14 G	Jeanine Tesori (b. 1961)
Tonight at Eight, from <i>She Loves Me</i>	Jerry Bock (b. 1928)
Tonight, from <i>West Side Story</i>	Leonard Bernstein (1918–1990)
Laura Workman Juan Pereira	

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This musical event is the 102nd performance sponsored by the
BYU School of Music for the 2004–2005 season.
performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Megan Mueller *Piano*

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
18 February 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 104th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Benediction de Dieu dans la solitude
from, *Harmonies Poétiques et Religieuses*

Franz Liszt
(1811–1886)

Prelude and Fugue in A Major, WTC, Book I

Johann Sebastian Bach
(1685–1750)

Sonata in F-sharp Major, op. 78
Adagio cantabile—Allegro ma non troppo
Allegro vivace

Ludwig van Beethoven
(1770–1827)

Rug Rag

Elena Kats-Cherin
(b. 1957)

Sonata in F-sharp Minor, op. 23
Drammatico
Allegretto
Andante
Presto con fuoco

Alexander Scriabin
(1872–1915)

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Alisha Ard *Trombone*

Student of
Will Kimball

Assisted by
Kendra Lowe, *piano*
Carrie Maxwell, *viola*
Scott Lesser, *cello*
Kristen Bromley, *guitar*
Regan Brough, *bass*
Andrew Tolman, *drums*

Required for
Master of Music Degree
with Emphasis in Performance

2:15 p.m.
19 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM

Fantasy for Trombone and Orchestra, op. 42	Paul Creston
Moderately fast	(1906–1985)
Slower	
Faster	

Serenade No. 6 for Trombone, Viola, and Cello, op. 44	Vincent Persichetti
Prologue	(1915–1987)
Barcarole	
Chorale Prelude	
Dialogue	
Intermezzo	
Song	
Dance	

Carrie Maxwell, *viola*
Scott Lesser, *cello*

Concerto pour Trombone et Orchestra	Henri Tomasi
Andante et scherzo-valse	(1901–1971)
Nocturne	
Tambourin	

Concerto per Trombone	George Christoph Wagenseil
Adagio	(1715–1777)
Allegro assai	Arr. Paul Angerer

A Beautiful Friendship	Donald Kahn
(transcribed for trombone by Alisha Ard)	Arr. Carl Fontana

Kristen Bromley, *guitar*
Kendra Lowe, *piano*
Regan Brough, *bass*
Andrew Tolman, *drums*

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Karali Soderquist *Piano*

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
19 February 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 111th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Sonata in A Minor, K. 310

Allegro maestoso

Andante cantabile con espressione

Presto

Wolfgang Amadeus Mozart

(1756–1791)

Polonaise No. 2

Franz Liszt

(1811–1886)

Valse-Caprice No. 1, op. 30

Gabriel Fauré

(1845–1924)

Sonata No. 3, op. 28

Sergei Prokofiev

(1891–1953)

Concerto in G

Maurice Ravel

(1875–1937)

Brandon Matthews, *second piano*



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
22 February 2005
de Jong Concert Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BYU School of Music for the 2004–2005 season.

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BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

RICHARD WAGNER
(1813–1883)

Prelude, Act III, *Lohengrin*
Rebecca Roesler, *graduate student conductor*

SIR EDWARD ELGAR
(1857–1934)

Introduction and Allegro
Eric Hansen, *conductor*

BYU Faculty String Quartet
Monte Belknap, *violin*
Kory Katseanes, *violin*
Claudine Bigelow, *viola*
Julie Bevan Reed, *cello*

INTERMISSION

BÉLA BARTÓK
(1881–1945)

Concerto for Orchestra
Introduzione: Andante non troppo—
Allegro vivace
Gioco delle copie: Allegretto scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Pesante—Presto

BYU Philharmonic Winter 2005

VIOLIN I

Ben Chan
Sara Adams
Kate Homer
Fidel Perez
Carrie Rosevear
Megan Zabriskie
Yeagi Kim
Abby Hill
John Kovalenko
Mindy-Anne Davis
Lexye Lund
Shaundra Culatta
Sarah Black
Sara Johansen
Tamra Rhodes
Aaron Ashton
Megan Jenson
Rebecca Roesler

VIOLIN II

Mary Julia Wilson
Lisa Badal
Saralyn Workman
Julie Beistline
Cassie Proffitt
Sabrina Steed
Carie Sue Green
Clary Malmstrom
Amanda Talbot
Gillian Campbell
Jessica Jenson
Lynda James
Megan Lindsay
Megan Graves
Jennifer Kirby
Sarah Hynes
Melanie Hogg
Chelsea Peterson

VIOLA

Leslie Richards
Jessica Ekstrom
Carrie Maxwell
Andrew Snow
Trent Frazer
Eric Lew
Angela Miller
Emily Moore
Lisa William
Phillip Scherer
Brandon Matthews
Gina Roper
Jennifer Call
Trevor Matthews

CELLO

Katie Andersen
Scott Thomas Lesser
Sharon Meilstrup
Kayson Brown
Adam Crandell
Rachel Harlos
Michelle Johnson
Jennifer Chandler
Sam Inouye
Tom Powell
Scott Torrie
Skye Smith

BASS

Dennis Contreras
Reagan Brough
Trevor Reed
Liz Rhodes
Kevin Swan
Spencer Petersen
Steve Liening
Tim Krumwiede

HARP

Cathy Knoles
Carolyn Berg

FLUTE

Emily Outhier
Nadine Watson

PICCOLO

Kristen Fry

OBOE

Dani Jensen
Rebecca Wilson

ENGLISH HORN

Carly Jackson

CLARINET

Andrea Davis
Erin Layton

BASS CLARINET

Bryn Huntington

BASSOON

Jorge Torres
Jessi Judd

CONTRABASSOON

Erin Tippets

HORN

Robbie Davis
Jonathon Johnson
Nick Dudoich
Dan Omer
Kara Tullis

TRUMPET

Jason Bergman
Randy Lee
Jeremy Goodson

TROMBONE

Adam Bean
Daniel Johansen
Dan Barrett

TUBA

Joe Jensen

PERCUSSION

Kandis Bender
Matt Nielsen
Rob Sowby
Emil Pohlig



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Opera Scenes from Shakespeare

Barry Bounous, *director*

Ruth Christensen, *director*

Arden Hopkin, *director*

Katrina Crage, *graduate student director*

Marilyn Reid, *graduate student director*

Jason Vest, *graduate student director*

Simone Hardisty, *senior director*

7:30 p.m.

23–26 February 2005

Madsen Recital Hall

Harris Fine Arts Center

Program

A Midsummer Night's Dream

Felix Mendelssohn
(1809–1847)

Queen Tytania, 1st Fairy, 2nd Fairy, Women's Chorus
Ruth Christensen, *director*

Beatrice et Benedict

Hector Berlioz
(1803–1869)

Act I Scene II
Benedict, Claudio, Don Pedro
Arden Hopkin, *director*

Act II, Scene III
Beatrice, Hero, Ursule
Katrina Crage, *director*

Falstaff

Giusseppe Verdi
(1813–1901)

Act I, Scene II
Nanetta, Alice, Meg, Quickly
Simone Hardisty, *director*

Otello

Gioachino Rossini
(1792–1868)

Iago, Otello
Jason Vest, *director*

Romeo et Juliette

Charles-François Gounod
(1818–1893)

Act III, Scene I
Romeo, Juliette, Gertrude, Friar
Arden Hopkin, *director*

Act IV
Romeo, Juliette
Marilyn Reid, *director*

Kiss Me Kate

Cole Porter
(1891–1964)

Petrucchio, Kate
Barry Bounous, *director*

A Midsummer Night's Dream

Benjamin Britten
(1913–1976)

Act I, Act II, Finale
Queen Tytania, King Oberon, Puck, Cobweb, Peaseblossom, Mustardseed,
Moth, Sentinel, Women's Chorus
Ruth Christensen, *director*

<i>A Midsummer Night's Dream</i>				Mendelssohn
	February 23	February 24	February 25	February 26
Queen Tytania	Jenny Jenson	Kimberlee Talbot	Kimberlee Talbot	Jenny Jenson
King Oberon	Jeffrey Sorenson	Anthony Gardner	Anthony Gardner	Jeffrey Sorenson
Puck	David Litster	David Litster	David Litster	David Litster
Cobweb	Kelsey Roth	Mimi Gwynne	Kelsey Roth	Mimi Gwynne
Peaseblossom	Natalie Cope	Angela Yorganson	Natalie Cope	Allison Hunter
Mustardseed	Jessica Anderson	Ralynne Riggs	Jessica Anderson	Christy Harrison
Moth	Hillary McLean	Alison Hunter	Hillary McLean	Marinda Nill
Sentinel	Ryann Payne	Heather McMurry	Ryann Payne	Heather McMurry
Women's Chorus	Brooke Bolser	Brooke Bolser	Brooke Bolser	Brooke Bolser
	Katrina Crage	Katrina Crage	Katrina Crage	Katrina Crage
	Allyson Edvalson	Allyson Edvalson	Allyson Edvalson	Allyson Edvalson
	Lara Ellertson	Lara Ellertson	Lara Ellertson	Lara Ellertson
	Carrie Frost	Carrie Frost	Carrie Frost	Carrie Frost
	Kalli Hansen	Kalli Hansen	Kalli Hansen	Kalli Hansen
	Jessica Litster	Jessica Litster	Jessica Litster	Jessica Litster
	Charity Murdock	Charity Murdock	Charity Murdock	Charity Murdock
	Christina Scow	Christina Scow	Christina Scow	Christina Scow
	Elaina Wettlaufer	Elaina Wettlaufer	Elaina Wettlaufer	Elaina Wettlaufer

<i>Beatrice et Benedict</i>				Berlioz
Act I, Scene II; Act II, Scene III				
Benedict	B. J. Cox	Juan Pereira	B.J. Cox	Juan Percira
Claudio	Marco Lopez	Luke Bahr	David Cragun	Luke Bahr
Don Pedro	Nick Stetich	Matthew Scott	Nick Stetich	Matthew Scott
Beatrice	Mele Santos	Carrie Frost	Mele Santos	Carrie Frost
Hero	Lizz Olmo	Jessica Litster	Liz Olmo	Kimberlee Talbot
Ursule	Kimberlee Talbot	Taryn Heller	Kimberlee Talbot	Taryn Heller

<i>Falstaff</i>				Verdi
Nanetta	Kallie Hanson	Katrina Crage	Kallie Hanson	Katrina Crage
Alice	Kaila Lifferth	Rachel Willis	Kaila Lifferth	Rachel Willis
Meg	Elaina Wettlaufer	Charity Murdock	Elaina Wettlaufer	Charity Murdock
Quickly	Allyson Edvalson	Heather McMurry	Allyson Edvalson	Heather McMurry

<i>Otello</i>				Rossini
Iago	Juan Periera	Eric Hansen	Juan Periera	Eric Hansen
Othello	Eric Hart	James Duncan	James Duncan	Eric Hart

Romeo and Juliet

Gounod

Act III, Scene I

	February 23	February 24	February 25	February 26
Romeo	David Litster	Peter May	David Litster	Peter May
Juliette	Simone Hardisty	Brooke Bosler	Simone Hardisty	Brooke Bosler
Gertrude	Ryan Payne	Laura Ellertson	Ryan Payne	Laura Ellertson
Friar	Stefan Gordon	Marc Reynolds	Stefan Gordon	Marc Reynolds

Romeo and Juliet

Gounod

Romeo	Jason Vest	Jason Vest	Jason Vest	Jason Vest
Juliette	Marilyn Reid	Jenny Litster	Marilyn Reid	Jenny Litster

Kiss Me Kate

Porter

Petrucchio	J. Garrison	J. Garrison	J. Garrison	J. Garrison
Kate	Charity Murdock	Charity Murdock	Charity Murdock	Charity Murdock

A Midsummer Night's Dream

Britten

Act I, Act II, Finale

Queen Tytania	Jenny Jenson	Kimberlee Talbot	Kimberlee Talbot	Jenny Jenson
1st Fairy	Kalli Hansen	Katrina Crage	Kalli Hansen	Katrina Crage
2nd Fairy	Christina Scow	Christina Scow	Christina Scow	Christina Scow
Women's Chorus	Jessica Anderson	Jessica Anderson	Jessica Anderson	Jessica Anderson
	Brooke Bosler	Brooke Bosler	Brooke Bosler	Brooke Bosler
	Natalie Cope	Natalie Cope	Natalie Cope	Natalie Cope
	Allyson Edvalson	Allyson Edvalson	Allyson Edvalson	Allyson Edvalson
	Lara Ellertson	Lara Ellertson	Lara Ellertson	Lara Ellertson
	Carrie Frost	Carrie Frost	Carrie Frost	Carrie Frost
	Mimi Guynn	Mimi Guynn	Mimi Guynn	Mimi Guynn
	Christy Harrison	Christy Harrison	Christy Harrison	Christy Harrison
	Alison Hunter	Alison Hunter	Alison Hunter	Alison Hunter
	Jessica Litster	Jessica Litster	Jessica Litster	Jessica Litster
	Hillary McLean	Hillary McLean	Hillary McLean	Hillary McLean
	Heather McMurry	Heather McMurry	Heather McMurry	Heather McMurry
	Charity Murdock	Charity Murdock	Charity Murdock	Charity Murdock
	Marinda Nill	Marinda Nill	Marinda Nill	Marinda Nill
	Ryan Payne	Ryan Payne	Ryan Payne	Ryan Payne
	Ralynne Riggs	Ralynne Riggs	Ralynne Riggs	Ralynne Riggs
	Kelsey Roth	Kelsey Roth	Kelsey Roth	Kelsey Roth
	Elaina Wettlaufer	Elaina Wettlaufer	Elaina Wettlaufer	Elaina Wettlaufer
	Angela Yorgason	Angela Yorgason	Angela Yorgason	Angela Yorgason



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Danielle Jensen *Oboe*

Student of
Geraldyn Giovannetti

Assisted by
Jonathan Bowman, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
26 February 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BYU School of Music for the 2004–2005 season.

PROGRAM

Sonata for Oboe in E-flat Major, TWV 42

Largo
Vivace
Mesto
Vivace

George Philipp Telemann
(1681–1767)

Sonata for Oboe and Piano (1947)

Aria
Scherzo
Final

Henri Dutilleux
(b. 1916)

Intermission

Reverie

Trans. by S. Jolles and H. Lucarelli

Claude Debussy
(1862–1918)

The Flower Clock (1959)

Poisonberry
Blue catamanche
Torch Thistle
Malabar jasmine
Belladonna or deadly nightshade
Mourning geranium
Night-flowering catchfly

Jean Françaix
(1912–1997)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Leigh Howard Stevens *Marimba*

Guest Artist Recital

7:30 p.m.
1 March 2005
Madsen Recital Hall
Harris Fine Arts Center

Program

Great Wall	Leigh Howard Stevens (b. 1953)
Four Preludes for LHS	William Penn (b. 1946)
Sonata in A Minor for Violin, BWV 1003 Andante	Johan Sebastian Bach (1685–1750)
Selections from <i>Marimba When . . .</i> Sweet Dreams	Pyotr Il'yich Tchaikovsky (1840–1893)
Serenade for the Doll	Claude Debussy (1862–1918)
Ivan Is Very Busy	Aram Khachaturian (1903–1978)
Song of the Lark	Pyotr Il'yich Tchaikovsky

INTERMISSION

Sonata in G minor for violin, BWV 1001 Adagio in A Minor	Johan Sebastian Bach
Beads of Glass	Gordon Stout (b. 1952)
Asturias, leyenda	Isaac Albéniz (1860–1912)
Rhythmic Caprice	Leigh Howard Stevens

Program Notes

By Leigh Howard Stevens, except where noted

Great Wall

It is said that the Great Wall of China is the only man-made object that can be seen from outer space. My piece, on the other hand, sometimes cannot even be heard in the next room. The Great Wall is almost 4,000 miles long. My piece, only six minutes. Hundreds of thousands of political prisoners worked on the wall. Those who died in the process were buried in the wall. I composed my piece with only a little help from my friends, and, as far as I am aware, there have yet to be any fatalities.

Perhaps the only valid reason for choosing the name is that the piece sounds vaguely Asian. I have tried to suggest the great mass and expanse of the wall, and both eventually fade into invisibility.

Four Preludes

One of the first pieces I ever commissioned, while still a student at The Eastman School of Music, was from William Penn, who was on the Eastman composition and theory faculty at that time. This was a period of great experimentation for me: one-handed rolls, sequential stickings (using the mallets independently to play passages rather than alternating hands in the traditional manner), various roll textures, new mallet sounds, etc. There were a host of new possibilities, but few pieces composed with these sounds in mind. The Penn preludes are almost a historical catalog of these new techniques and sounds as they existed in 1973.

The first prelude is a series of *accelerandos*; the second, a single “melodic” line with interjected chords; the third, a comical odd meter jaunt; and the fourth, a machine gun hail of notes all over the keyboard. Instead of the traditional slow-fast-slow-fast plan, Penn chose slow-slow-fast-fast.

Bach on the Marimba

In my somewhat prejudiced opinion, the marimba is a superb instrument for the performance of polyphonic baroque music. Imagine a piano with moveable hammers—one that allows the performer to adjust where the hammer strikes the string. Imagine further that the performer could change hammer hardnesses and materials at will—perhaps even control which type of hammers play each voice. Now remove that mechanical contraption that separates the player’s hand from the piano’s hammers and put the player directly in control by having him actually hold the striking implements. Make one last “minor adjustment” to the piano by substituting rosewood bars and resonating tubes for the strings.

Albums for the Young

Many great composers have written miniature works for piano that were intended for young players. Although some of these pieces seem to deal with childlike musical ideas and sentiments, others are quite adult in their musical and emotional content. This genre of music is particularly well suited for the marimba for reasons of texture and range.

Many adult keyboard works have thick textures that often contain chords of eight or ten notes played simultaneously. When these textures are scaled down for the four or six mallets a marimbist can handle, much of the massiveness of texture is lost. In contrast to this, the albums for the young are written with smaller hands in mind, frequently in a four-voiced texture—perfect for an exact transcription to marimba.

In their large-scale works composers frequently use the entire seven-plus octave range of the piano for dramatic effect. When transposed to the marimba's five-octave range some of the color of these extremes is lost. Fortunately for players and listeners alike the albums for the young usually fit perfectly in the marimba's range. The use of various mallet types adds dramatically contrasting colors unavailable on the piano, and the addition of sustaining techniques can add a true *legato* to certain movements.

Through the years I have transcribed some thirty-odd works from Tchaikovsky's Album for the Young, Robert Schumann's Album for the Young, Claude Debussy's Children's Corner, and Aram Khachaturian's Adventures of Ivan. All four of these great albums for the young were recorded on my CD *Marimba When . . .*

Beads of Glass

My most recent composition for solo marimba is a flowing tapestry of tonal sounds for five-octave marimba. The work is about eight minutes long and provides the marimbist the chance to showcase the dark, bittersweet sounds of the lower and mid-register of the marimba. It is dedicated to Leigh Howard Stevens because the music was initially considered as material for a commission from Leigh for a marimba solo and percussion quartet. As the work progressed it became clear that the material was better suited for marimba alone. G.S.

Asturias (Leyenda)

This familiar work of Spanish composer Isaac Albéniz is best known to concert audiences as a piece for guitar. Rather than base my transcription on one of the many available guitar editions, which appear to be based on each other (they share many of the same deliberate changes as well as errors of harmony and rhythm), I went back to the original piano work that appears in *Cantos de España*, op. 232.

One of the benefits of consulting this edition can be heard in the repeated melody in octaves within the middle section. This tune is usually played as single notes or simple octaves on guitar. The original version has the octaves *separated* by two octaves. This subtle detail restores an eerie, haunting dimension lost in the popular guitar versions.

Rhythmic Caprice

Three unusual *col legno* “with wood” effects are used in the work.

1. The birch handle is used on the edge of the bar instead of the mallet head.
2. The mallet head and the handle are used simultaneously (dubbed a “marim-shot” by my students).
3. The whole length of both handles are used to produce a “splash/cluster.”

The first section of the piece is all derived from a simple descending modal figure first heard in the right hand after the short introduction. In the middle section the new melodic interest is all in the performer’s left hand, while the right hand accompanies with progressively more complicated ticks and splashes. The last section is based on a three-note fragment of the motive from the first section.

The very limited melodic and harmonic materials of the piece rhythmically evolve from simple to complex, to polyrhythmic to driving, to spasmodic, and ultimately returning to a simple rhythm in the six-measure codetta.

Meet the Artist

Hailed by *Time* magazine as “the world’s greatest classical marimbist,” Leigh Howard Stevens’s repertoire ranges from Renaissance music and the preludes and fugues of J. S. Bach to original marimba works written by contemporary composers expressly for him. Much of this unaccompanied literature was considered technically and musically impossible by one player until the development of Mr. Stevens’s new system of four-mallet technique. Percussionists and marimbists worldwide have adopted his revolutionary approach, and his book on the subject of four-mallet marimba technique, *Method of Movement*, has been translated into six languages.

It is difficult to find a single aspect of marimba technique, repertoire, or design that has not been profoundly changed by the work of Leigh Howard Stevens. From “Stevens Grip” to the types of motions used to play the instrument; from the length and material of the mallet handles to the wrapping and stitching of the heads; from the first height-adjustable all wooden marimba frame in the 1980s to the first fully tunable resonators in the 1990s; from one-handed rolls and baroque ornaments to the use of contrasting roll types; from the

early polyphonic Helble preludes to the works of John Serry, David Maslanka, and Joseph Schwanter to his own original compositions and transcriptions.

Considered “revolutionary” at the time, many of these concepts and developments are now used routinely by players and teachers around the world, and in fact, have become synonymous with contemporary marimba playing. It is no exaggeration to say that Leigh Howard Stevens has not just been at the cutting edge in the development of the marimba in the last 30 years—he has been the cutting edge.

This fresh approach to music making on the marimba has greatly expanded the instrument’s compositional possibilities, stimulated composer enthusiasm for the marimba’s use in solo and chamber music, and ultimately led to a series of more than thirty world premiere performances by Mr. Stevens. The first performance of Raymond Helble’s *Concerto for Marimba and Orchestra* by Leigh Howard Stevens and the Denver Symphony in 1980 was a milestone in the development of marimba literature. His digitally recorded all-Bach album has been greeted with rave reviews for its artistry by magazines as diverse as *Stereophile* and *Billboard*.

Devoted marimba lovers have sprung up all over the world—both players and general public—converted by Leigh Howard Stevens’s solo recitals, hundreds of college campus appearances, concertos with symphony orchestra, European concert tours, masterclasses, and radio and television appearances both here and abroad. He has been featured in *Time* magazine, the *Wall Street Journal*, and the *New York Times*, and has appeared on National Public Radio’s *All Things Considered* and *Voice of America*’s internationally broadcast *New York, New York*. His celebrated musicianship, imaginative programming, and exciting performances have inspired critical acclaim and standing ovations in 48 of the United States and 18 other countries. Mr. Stevens introduced the marimba to the People’s Republic of China in a televised performance that reportedly reached an audience of 800 million viewers.

In addition to performing exclusively on an extended-range Mallettech marimba of his own design, he serves as a consultant and conducts educational master classes for Mallettech. Mr. Stevens served as professor of marimba at the Royal Academy of Music, London, from 1997 to 2004. He has been awarded four U.S. patents for marimba design.

Mr. Stevens can be heard on past releases of the Delos, Musical Heritage Society, Musicmasters, and CRI record labels, as well as current releases on Resonator Records.

About the Marimba

The marimba is at once one of the oldest and one of the newest musical instruments. The marimba dates back thousands of years and may actually be the oldest musical instrument known to man, although the first concerto for marimba and orchestra wasn't composed until 1940 by American Paul Creston.

A seven-note lithophone or "stone marimba" was discovered in Vietnam in 1949 by French prehistorian Georges Condominas. It is estimated to be 5,000 years old, which makes it the oldest known musical instrument specimen in the world. The bars of this marimba-like instrument, which range from 26 to 40 inches in length, were perfectly tuned to a Javanese pentatonic scale by the deliberate chipping and flaking of some ancient instrument maker. Similar instruments have also been found in the burial chambers of Egypt and in other parts of Africa.

The wooden variety of this family of instruments appears to be indigenous to many primitive cultures in Asia and Africa. The marimba is differentiated from the xylophone-like instruments by the addition of a separate acoustic amplifier for each note. The idea of adding an identically tuned, hollowed-out gourd or other vessel to amplify and enrich each tone bar of the instrument was a stroke of genius by some unidentified primitive mind.

It appears that the marimba came to Central and South America with the slave trade, bypassing Europe until North Americans brought the instrument to the Continent sometime in the second decade of this century. For this reason the great European master composers were unaware of the marimba. The xylophone had a separate development in Europe, being played by roving Gypsy musicians and eventually making its orchestral music debut in 1874 in Saint-Saëns's *Danse Macabre*.

The evolution of the marimba from a lap-held, crudely tuned instrument of a few notes to today's "Grand Soloist Marimba" came about strictly in the Americas. The change from one diatonic to two chromatic rows of tone bars, arranged like a piano, was the contribution of Sebastian Hurtado, a Guatemalan, in about 1880. The perfection of the tuning of the bars, the addition of metal tubular resonators for greater volume, and the concept of tunable resonators for weather compensation was all accomplished in North America.

The vibraphone (or "vibes"), the jazzy little cousin of the marimba, is also an American invention (1916) and is distinguished by aluminum-alloy bars and a pedal system designed to dampen the long-ringing bars. The vibraphone is often fitted with an electric fan like mechanism in the tops of the resonator tubes, which, when activated, gives the instrument a steady vibrato. Other instruments in the keyboard percussion family are the xylophone (essentially a small, high-pitched, brilliantly brittle-toned marimba—with or without resonators); the glockenspiel or orchestra bells (small steel bars and narrow, very high-pitched range); and chimes or tubular bells (long tubes of special brass alloy, tuned to imitate church bells or carillon).

Milestones in the Recent History of the Marimba

- 1901 The marimba was scheduled for its North American debut at the Pan-American Exposition in Buffalo; however, the debut was cancelled due to the assassination of President McKinley in that city.
- 1903 John Calhoun Deagan in Chicago begins to make xylophones and orchestra bells with chromatic key boards and resonators.
- 1908 The Hurtado Brothers tour North America with their chromatic marimba with wooden box-resonators.
- 1910 The J. C. Deagan Company begins manufacturing chromatic marimbas.
- 1933 Clair Omar Musser conducts 100 marimbas at the Century of Progress Exhibition in Chicago. They perform arrangements of Chopin, Elgar, and arrangements of Wagner's Pilgrims' Chorus and Dvořák's New World Symphony.
- 1935 The 100 member International Marimba Symphony Orchestra performs to startled reviews in Europe and at Carnegie Hall in New York City.
- 1940s Brass resonators on marimbas are replaced by cardboard tubes due to rationing of metals for war effort. Marimba range begins to shrink from five octaves to three and a half octaves in response to desire for portability.
- 1937 Leopold Stokowski toys with idea of adding bass marimba to the string bass section of the orchestra because of its full bass tone. After borrowing one from Clair Omar Musser, wisely decides against it.
- 1940s Clair Omar Musser breaks away from J. C. Deagan Company over issue of rehiring WWII veterans and founds Musser Marimba Company. Creston Concertino composed.
- 1950s Vida Chenoweth performs first solo marimba recital of all original marimba compositions. Commissions and performs Robert Kurka's Concerto for Marimba and Orchestra at Carnegie Hall.
- 1960s Popularity of marimba increases as college music departments develop percussion programs, marimba ensembles and percussion ensembles. Important Japanese composers write works for Keiko Abe.
- 1970s–
1980s Introduction of one-handed rolls, birch handles, single independent strokes and other new techniques by Leigh Howard Stevens spurs a burst of player and composer interest in marimba as solo instrument in USA and Europe.
- 1980s–
1990s Marimba range begins to expand again to size that was common in 1920s (4 1/2 to 5 octaves). Major composers begin to write for marimba: Druckman, Miki, Reich, Schwantner, Berio, Henze.
- 1998 Revival of the marimba orchestra culminates in a performance at West Point, New York, on 28 March 1998 with 134 marimbas on stage being simultaneously played upon by 184 marimbists, conducted by Dr. Frederick Fennell.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Symphonic Band

Donald Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

7:30 p.m.

2 March 2005

deJong Concert Hall

Harris Fine Arts Center

PROGRAM

Slava!	Leonard Bernstein
Transcribed by Clare Grundman	
Sleep	Eric Whitacre
Caccia and Chorale	Clifton Williams
Fiesta Del Pacifico	Roger Nixon

Symphonic Band Donald Peterson, *conductor*

INTERMISSION

Fanfare For a Golden Sky	Scott Boerma
Millenium II	David H. Sargent
Pioneer Hymns No. 2	Murray Boren
Buglers' Holiday	LeRoy Anderson
Band Dances	Murray Boren
Band Dance No. 3	
Megan Fisher, <i>soprano saxophone soloist</i>	
Valdres	Johannes Hanssen
Harrison's Dream	Peter Graham

Wind Symphony David Blackinton, *conductor*

Symphonic Band Roster

Piccolo

Meleece Cheal

Flute

Sherry Lowry
Jennie Harris
Kayla Barnes
Chrissy Stornetta
Kate Holt
Annie Elmer
Ali Newton
Kristi Tarpening

Oboe

Monica-Sophie Steig
Morgan Busch
Amberlee Truman

Bassoon

Jeffrey Wadrop
Abby Anderson
Laurel Schmutz

Clarinet I

Laura Ward
Heather Hagedorn
Serena Baker
Sarah Walker
Ruth Hinckley
Janelle Kane

Clarinet II

Dani Bahr
Bonnie Armstrong
Sara Conger
Shannon Epps
Katie Mack
Sarah Madsen
Elizabeth Criswell

Clarinet III

Ariel Wootan
Amanda Cahoon
Kristi Burr
Alicia Smith
Richard Leake
Julie Brown
Kaci Campbell
Sarah Hansen

E-flat Clarinet

Heather Hagedorn

Bass Clarinet

Bryant Smith
Keve Bybee

Contrabass Clarinet

Ruth Hagmann

Alto Saxophone

Tanya Jo Mitchell
Chris Black
Rachelle Reid
Patrick Summerhays

Tenor Saxophone

Karl Rosengren

Baritone Saxophone

Jacob Edvalson

Horn

Melissa Pratt
Jon White
Liz Coon
Rene Barlow
Katie Cannon
Paul Johnson
Robert Root

Cornet I

Kyle Miller (Trumpet I)
Courtney Hohl
Anthony Phan

Cornet II

Tyler Wrencher
Rochelle Sprague
Taylor Kelly

Cornet III

Dale Rex
Daniel Brown
Brad Packer
Vincent James

Trombone I

Michelle Flowers
Joe Hansen
Patience Merrill

Trombone II

Dallan Christenson
James Davis
Thomas Watkins

Trombone III

Jared McGann
Devon Wilson
Sean Young

Euphonium

Shizuka Matsuzaki
Brek Mangelson
Alex Avery

Tuba

Aaron Southerland
Justin Jessie
Lane Johnson
Nathan Webster
Amy Biggs
Savannah Wheeler

Percussion

Jed Blodgett
Jeffrey Bartholomew
Elise Crawford
Jeff Holt
Kristi Peterson
Trevor Goss
Gordon Morrey

Wind Symphony Roster

Flute

Sarah Kerns
Alicia Christensen
Kacey Craft

Piccolo

Amy Honka

Oboe

Alyssa Christenson
Julia Hobbs

English Horn

Carly Jackson

Bassoon

Erin Tippetts
Jessica Judd

Clarinet

Susan Croft
Michael Whatcott
Erin Layton
Rachel Jones
Bryn Huntington
Andrea Davis
Melody Thatcher
Leslie Wilson
Jason Allphin
Stephanie Allred

E-flat Clarinet

Erin Layton

Bass Clarinet

Peter Shirts
Ryan Alder

Contra Bass Clarinet

Christopher Tanzie

Alto Saxophone

Megan Fisher
Rick Nobbe

Tenor Saxophone

Chad Ostermiller

Baritone Saxophone

Conrad Allen

Horn

Nicholas Dudoich
Kara Tullis
Claire Barker
Jenny Jo Cox
Mary Ann Olsen

Cornet

Seretta Hart
Michelle Mingledorff
Erin Cox
Nathan Sheranian

Trumpet

Jared Hearld
Mathieu Foley

Trombone

Alisha Ard
Daniel Johansen
Paul Hannibal
David Blackner

Euphonium

Joseph Belliston
Scott Gemmell

Tuba

Matt McDowell
Tawna Hadfield

String Bass

Tim Krumwiede

Percussion

Celeste Cope
Jared Morris
Jenne West
Andrew Merrell
JP Andersen



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Faculty Trombone Quartet

Mark Ammons, *tenor trombone*

Will Kimball, *tenor trombone*

Jim Nova, *tenor trombone*

Rusty McKinney, *bass trombone*

7:30 p.m.

2 March 2005

Madsen Recital Hall

Harris Fine Arts Center

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BYU School of Music for the 2004–2005 season.

PROGRAM
To be selected from the following

Antics	Murray Boren
I.	
II.	
III.	
	World Premiere
4	David H. Sargent
	World Premiere
New Work (Title to be Announced)	Christian Asplund
	World Premiere
Inter Se	Sean O'Loughlin
Prelude and Fugue No. 4	Dmitry Shostakovich (1906–1975) Arr. Jim Nova
Langsamer Satz	Anton von Webern (1883–1945) Arr. Mark Hetzler
No More Blues	Antonio Carlos Jobim (1927–1994) Arr. Kim Scharnberg

APPENDIX

APPENDIX A: A list of the names of the students who performed in the various productions of the drama department during the year 1967-1968.

Production	Student Name	Role
1. The Taming of the Shrew	John Doe	Inducement
2. The Merchant of Venice	Jane Smith	Shylock
3. The Merry Wives of Windsor	Bob Johnson	Falstaff
4. The Comedy of Errors	Carol White	Antipus
5. The Twelfth Night	David Brown	Malvolio
6. The As You Like It	Evelyn Green	Alisander
7. The Winter's Tale	Frank Black	Leontes
8. The Cymbeline	Grace Hall	Imogen
9. The Tempest	Henry King	Caliban
10. The Two Gentlemen of Verona	Irene Lee	Julia
11. The Measure for Measure	Jack Miller	Isabella
12. The School for Women	Karen Davis	Lucy
13. The Revenger's Tragedy	Larry Wilson	Antonio
14. The Unnatural Child	Mary Taylor	Isabella
15. The Revenger's Tragedy	Nathan Adams	Antonio
16. The Unnatural Child	Patricia Baker	Isabella
17. The Revenger's Tragedy	Robert Clark	Antonio
18. The Unnatural Child	Sarah Evans	Isabella
19. The Revenger's Tragedy	Thomas Fisher	Antonio
20. The Unnatural Child	Victoria Gibson	Isabella



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Carrie Rosevear *Violin*

Student of
Kory Katseanes

Assisted by
Shirley Jacob, *piano*
Douglas Collins, *guitar*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
4 March 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Finale from Sonata No. 1, op. 27
Allegro fermo

Eugene Ysaye
(1858–1931)

Sonata No. 5 in F-Major, op. 24, “Spring”
Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Ludwing van Beethoven
(1770–1827)

Entr’Acte
Allegro Vivo

Jacques Ibert
(1890–1962)

Concerto in D Major, op. 27
Allegro non troppo

Johannes Brahms
(1833–1897)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Larry Blackburn *Organ*

Student of
Don Cook

Required for
Master of Music Degree
with Emphasis in Performance

7:30 p.m.
4 March 2005
First Presbyterian Church
Salt Lake City, Utah

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the 129th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Kyrie, from *Messe*

Nicolas de Grigny
(1672–1703)

Premier Kyrie en Taille à 5

Fugue à 5, qui renferme le chant du Kyrie

Cromorne en taille à 2 parties

Trio en Dialogue

Dialogue sur les Grands jeux

Three Movements, from *Rubrics*

Dan Locklair
(b. 1949)

Silence may be kept

. . . and thanksgivings may follow

The peace may be exchanged

Grand Pièce Symphonique

César Franck
(1822–1890)

Andantino serioso

Andante

Allegro non troppo



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Mele Santos *Soprano*

Student of
Ruth Christensen

Assisted by
Carric Smolnik, *piano*
Holly Kara Mesarch, *soprano*

Senior Recital

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
4 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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This musical event is the 117th performance sponsored by the
BYU School of Music for the 2004–2005 season.

PROGRAM

Song of Devotion	John Ness Beck (1930–1987)
Paysage sentimental En sourdine Fantoques	Claude Debussy (1862–1918)
From <i>Kindertotenlieder</i> Oft denk' ich, sie sind nur ausgegangen! In diesem Wetter!	Gustav Mahler (1860–1911)
The Cuckoo	Pyotr Ilyich Tchaikovsky (1840–1893)
Pièce en forme de Habañera	Maurice Ravel (1875–1937)
Lundú da Marqueza de Santos	Heitor Villa-Lôbos (1887–1959)
Come scoglio, from <i>Così fan tutte</i>	Wolfgang Amadeus Mozart (1756–1791)
Stridono lassù, from <i>I Pagliacci</i>	Ruggero Leoncavallo (1857–1919)
Sull'aria, from <i>Le nozze di Figaro</i> Holly Kara Mesarch, <i>soprano</i>	Wolfgang Amadeus Mozart
Sometimes I Feel, from <i>Cantata</i>	Arr. John Carter (1932–1981)
Give Me Jesus	Arr. Mark Hayes (b.1953)
Ride On, King Jesus, from <i>Cantata</i>	Arr. John Carter

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Men's Chorus

Rosalind Hall, *conductor*

Timothy Workman, *assistant conductor*

Jonathan Bowman, *piano*

Chad Jenks, *organ*

7:30 p.m.

4 and 5 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Personent hodie

Piae Cantiones
(1582)

Arr. Lara Hoggard

On this day youthful voices sing aloud,
Joyfully praising Him who was born for us,
Given by God, born of a virgin.

Born into the world, wrapped in swaddling clothes,
Laid in a manger in an animals' stable, the Ruler of all,
The Prince of Hell is robbed of his spoils!

Three Magi came and offered their gifts,
They sought the child, following a star,
Offering gold, incense and myrrh in adoration.

Clerks and choristers throughout the world sing with angels:
Thou hast come into the world;
All praise to Thee; Glory to God in the Highest!

Thou Art God
Isaiah 44:3

Lionel Bourne
Jackson Berkey
(b. 1942)

Our Father

Maurice Duruflé
(1921–1999)

Deep River
Kwmbaya
Great Day

Arr. Marvin Gaspard
Arr. K. J. Dinham
Vincent Youmans
(1898–1945)
Arr. Roy Ringwald

Londonderry Air
Waika
Down in the Valley
Shenandoah
Polly Wolly Doodle

Arr. Bob Chilcott
Traditional Hawaiian
Arr. George Mead
Arr. Kevin Riehle
Arr. John Leavitt

INTERMISSION

The Natural Man!

Arr. Mac Huff/Renee Craig/
Tom Gentry/ Rosalind Hall

It's Hard To Be Humble
They Go Wild Over Me
You Gotta Know How To Love 'Em
How Could You Believe Me?

A Mighty Fortress
Fight the Good Fight
More Holiness Give Me
Llanfair
The Long Day Closes

Arr. William Heyney
Arr. John Gardner
Arr. Ronald Staheli
Arr. Mansel Thomas
Sir Arthur Sullivan
(1842–1900)

No star is o'er the lake, its pale watch keeping,
The moon is half awake, through gray mist keeping.
The last red leaves fall round the porch of roses,
The clock hath ceased to sound, the long day closes.
Sit by the silent hearth in calm endeavor,
To count the sounds of mirth, now dumb forever.
Heed not how hope believes and fate disposes:
Shadow is round the eaves, the long day closes.
The lighted windows dim are fading slowly,
The fire that was so trim now quivers lowly.
Go to the dreamless bed where grief reposes,
Thy book of toil is read, the long day closes.

—Henry F. Chorley

Praise My Soul, the King of Heaven

Henry Francis Lyte
(1875–1939)
Arr. Mark Hayes

BYU Men's Chorus

Tenor I

Kalani Anderson
Charles Allen Jr.
Derek Blad
Jonathan Bowman
Joseph Castleton
Michael Clayton
Jonathan Duncan
Jacob Erickson
Brett Friedman
Drew Graham
Andrew Hill
Robert Hill
Chad Jackson
Joel Jolley
Joseph King
Adam Marchant
Daniel McDavitt
J. D. McKell
Matthew Messer
Chad Nielsen
Severin Nelson
Devin Orton
Spencer Peterson
Don Phipps
Taylor Ralston
Brad Romney
Johan Scholte
Jack Shirts
David Smith
Lowell Smith
Stephen Stacey
Patrick Stephens
Michael Swenson
Sean Tibbitts
Matthew Tolson
David Turley
Nathan Waite
Gregory Walker
Adam Welch
Michael West
Bryce Youngquist
Andrew Zvirzdin

Tenor II

Christopher Allen
Eric Allan
Brandon Barber
Brian Baer
Ted Berger
Brigham Beutler
Justin Bills
Michael Chambers
Nathan Christensen
Steven Cowles
Ben Curran
Richard Farnes
Jordan Fowers
Stephen Francis
Brian Friedman
Richard Graham
Shawn Hammond
Jonathan Hansen
Aaron Harrison
David Hartvigsen
Jonas Hemenway
Jordan Hull
Norman Johnson
Brian Kohrman
Scott Krazek
Ben Lewis
Douglas Marchant
David Marriott
Ammon Marshall
Michael McClellan
Kevin McMurtrey
Patrick Nelson
Joseph Olson
Alexander Petersen
Robbie Potter
Andrew Richards
Hugh Spackman
Chad Spilker
Justin Tullis
John Youngbe

Baritone

Paul Andrus
Collin Allan
Evan Allan
David Beckstead
Christopher Beus
Ryan Bingham
Robert Blake
Morgan Busch
Daniel Cahoon
Jared Critchfield
Marc Fehlberg
Scott Ferguson
Grant Gardner
Timothy Hansen
Michael Hess
Sean Hess
Michael Hohmann
Addison Johnson
Mitchell Kelly
Robert McGuire
Jason Meeker
David Mortimer
Danny Nelson
Brad Packer
Spencer Pearce
Jonathon Pluim
Joshua Pluim
Christopher Qualheim
Ryan Rampton
Brandon Riggs
Brent Rowse
Phillip Rufener
Joseph Shim
Joshua Summerhays
James Toone
Matthew Toone
Nathan Toone
Dennis Wendt
Kenneth Wiser

Bass

Ryan Alder
Blake Ballard
Stewart Campbell
David Clark
Grant Emery
Derek Farnes
Lance Gibson
Tobin Hale
David Halgren
Joshua Haynie
Benjamin Jensen
James Jones
Douglas King
Robert Kinghorn
Steve Loando
Christoph Luschin
Peter Lyon
Jesse Lyon
Wes Malquist
Trent Mikesell
Sean Mortensen
Brett Partridge
James Rich
Dane A. Robinson
Andrew Romney
Eric Roundy
Michael Sandridge
Daniel Scow
Matthew Shepherd
Benjamin Snow
Brian Spencer
Eric Syphus
Daniel Tanner
Bradley Turner
Jonathan Urie
Nathan Waters
Brian Wall
Joss Wertz
Michael Wilde

Flute

Emily Outhier

Oboe

Carly Jackson

Bassoon

Erin Tippetts

Harp

Alicia McQuay

Trumpet

Jason Bergman
Randy Lee
Michelle Mingledorff
Erin Cox

Horn

Rob Davis
Daniel Omer

Trombone

Adam Bean

Bass Trombone

Dan Barrett

Percussion

Jack Shirts
Joseph Shim
Ryan Rampton
Mike Hohman
Jordan Fowers
Kenny Wiser

Guitar

Johan Schotte
Joseph Shim
David Marriott
Tim Hansen
Addison Johnson
Bryce Youngquist
Ben Lewis
Chris Allen
Brandon Riggs

Fiddle

David Hartvigson
Stephen Francis
Hugh Spackman
Nathan Christensen

Bass

Peter Lyon

Piano

Joseph Olsen

This musical event is the 124th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

LaChelle Manwill *Piano*

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
8 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata in A Minor, K. 3
Sonata in A Major, K. 209

Domenico Scarlatti
(1685–1757)

Sonata in A-flat Major, op. 26
Andante con Variazioni
Allegro molto
Marcia funebre
Allegro

Ludwig van Beethoven
(1770–1827)

Sonetto 104 del Petrarca

Franz Liszt
(1811–1886)

Reflets dans l'eau (Reflections on the Water)

Claude Debussy
(1862–1918)

Irish Dances
The Leprechaun's Dance
A Reel

Percy Grainger
(1882–1961)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Evening of Concertos

BYU Philharmonic Orchestra
Kory Katseanes, *conductor*

7:30 p.m.
8 March 2005
de Jong Concert Hall
Harris Fine Arts Center

BYU Philharmonic Orchestra

Violin I

Ben Chan
Sara Adams
Kate Homer
Fidel Perez
Carrie Rosevear
Megan Zabriskie
Yeagi Kim
Abby Hill
John Kovalenko
Mindy Davis
Lexye Lund
Shaundra Culatta
Sarah Black
Sara Johansen
Tamra Rhodes
Aaron Ashton
Megan Jensen
Rebecca Roesler

Violin II

Mary Julia Wilson
Lisa Reeder
Saralyn Benson
Julie Beistline
Cassie Proffitt
Sabrina Steed
Carie Sue Green
Clary Malmstrom
Amanda Talbot
Gillian Campbell
Jessica Jensen
Lynda James
Megan Lindsay
Megan Graves
Jennifer Kirby
Sara Hynes
Melanie Hogg
Chelsea Petersen

Viola

Leslie Richards
Jessica Ekstrom
Carrie Maxwell
Andrew Snow
Trent Frazer
Eric Lew
Angela Miller
Emily Moore
Lisa Williams
Phillip Scherer
Brandon Matthews
Gina Roper
Jennifer Call
Trevor Matthews

Cello

Katie Anderson
Scott Lesser
Sharon Meilstrup
Kayson Brown
Adam Crandell
Rachel Harlos
Michelle Johnson
Jennifer Chandler
Sam Inouye
Tom Powell
Scott Torrie
Skye Smith

Bass

Dennis Contreras
Reagan Brough
Trevor Reed
Liz Rhodes
Kevin Swan
Spencer Petersen
Steve Liening
Tim Krumwiede

Harp

Cathy Knoles
Carolyn Berg

Flute

Emily Outhier
Nadine Watson

Piccolo

Kristen Fry

Oboe

Dani Jensen
Rebecca Wilson

English Horn

Carly Jackson

Clarinet

Erin Layton
Andrea Davis

Bass/E-flat

Clarinet

Bryn Huntington

Bassoon

Jorge Torres
Jessi Judd

Contrabassoon

Erin Tippetts

Horn

Robbie Davis
Jonathon Johnson
Nick Dudoich
Dan Omer
Kara Tullis

Trumpet

Jason Bergman
Randy Lee
Jeremy Goodsen

Trombone

Adam Bean
Daniel Johansen
Dan Barrett

Tuba

Joe Jensen

Percussion

Kandis Bender
Matt Nielsen
Rob Sowby
Emil Pohlig

PROGRAM

Concerto No. 2 for Double Bass and Orchestra in B Minor Giovanni Bottesini
I. Allegro moderato (1821–1889)

Dennis Contreras, *bass*

Concertino for Trombone and String Orchestra Erik-Lars Larsson
 (1908–1987)

Adam Beam, *trombone*

Concerto No. 4 for Piano and Orchestra in C Minor Camille Saint-Saëns
III. Allegro (1835–1921)

Sara Inouye, *piano*

INTERMISSION

Poem for Flute and Orchestra Charles Tomlinson Griffes
 (1844–1920)

Emily Outhier, *flute*

Concerto No. 1 for Piano and Orchestra in F-sharp Minor Serge Rachmaninoff
I. Vivace (1873–1943)

Andrea Larson, *piano*

Concerto for Violin and Orchestra in D Minor Jean Sibelius
I. Allegro moderato (1865–1957)

Kate Homer, *violin*

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

All Bach Recital

Douglas E. Bush
Organ

Faculty Recital

7:30 p.m.
8 March 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach
(1685–1750)

Prelude and Fugue in C Minor, BWV 549

Three Organ Chorales
Herzlich tut mich verlangen, BWV 727
Valet will ich dir geben, BWV 735a
Erbarm' dich mein, o Herre Gott, BWV 721

Canzona in D Minor, BWV 588

Three Organ Chorales from the Orgelbüchlein
Das alte Jahr vergangen ist, BWV 614
Wer nur den lieben Gott lässt walten, BWV 642
Alle Menschen müssen sterben, BWV 643

Pièce d'orgue (Fantasia in G Major), BWV 572

Two Organ Chorales
Herr Jesu Christ, dich zu uns wend, BWV 709
An Wasserflüssen Babylon, BWV 653b

Prelude and Fugue in C Major, BWV 547

Program Notes

Bach's first major professional position was in the small Thuringian city of Arnstadt where he served as the organist of what is today known as the "Bach Church" between the years of 1703-07. Several of his compositions from that era survive and while they evidence the influences of earlier masters, the end-result is always uniquely "Bach." **The Prelude and Fugue in C Minor, BWV 549** is no exception. The Prelude opens with a pedal solo reminiscent of pedal solos found in the works of Georg Böhm; the ensuing four-part counterpoint bears similarity to music of Dietrich Buxtehude, and the repeated chords remind one of Nicolaus Bruhns—all three men being very prominent organists from North Germany whose music was well-known to the young Bach. The sprightly fugue subject has a rather folksy quality, and after a short development, the piece concludes with toccata-like figuration.

The first group of organ chorales (or chorale preludes) presents three completely contrasting approaches to the setting of a hymn tune. The melody of the first, **Herzlich tut mich verlangen**, is familiar to LDS audiences as "O Savior, Thou Who Wearest a Crown." Here the somewhat embellished melody appears in the soprano voice and is played on a solo stop. In **Valet will ich dir geben**, known to many as the hymn "All Glory Laud and Honor," Bach placed the hymn tune in the pedal, again played on a solo stop. **Erbarm' dich mein** is unique in all of the Bach repertory for its accompaniment of repeated chords. The first textual phrase of this hymn states: "Be merciful to me, O Lord God; according to thy great mercy wash away and make clean my misdoing; I know my sin and am sorry for it."

After leaving Arnstadt, and then after only a year-long stay in Mühlhausen, Bach moved to the court of the Duke of Weimar, where he served in the ducal chapel as organist from 1708-1717. A primary musical influence on his writing during those years was his extensive exposure to the work of Italian masters such as Vivaldi, Legrenzi, Albinoni and others. The **Canzona in D Minor, BWV 588** is one of the fruits of that exposure. The Canzona is constructed in two parts—in the first part (in duple meter) the theme is lightly varied, and in the second part it is presented in a triple meter and then worked contrapuntally. Some manuscripts contain this piece in a highly ornamented version; which has served as the inspiration for tonight's somewhat more modestly ornamented performance.

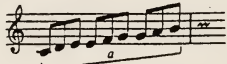
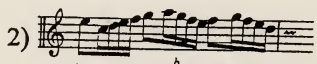
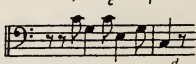
The *Orgelbüchlein* contains an impressive collection of organ settings of hymns used throughout the church year. Largely compiled during the Weimar years, it is a veritable gold mine for the study of composition and expressive writing related to the hymns of Bach's Lutheran faith. **Das alte Jahr vergangen ist** begins with this text: "The old year has gone by; we thank Thee, Lord Jesus Christ, that in such great danger Thou hast so graciously preserved us." The hymn melody is treated in a highly-ornamented soprano voice. In **Wer nur den lieben Gott lässt walten**, the melody appears in straight-forward fashion in the soprano, while the "accompanying voices" are more like a 'decorated' harmonization. This is likely one of the earliest pieces notated in the *Orgelbüchlein* album. The text states: "He who allows dear God to rule him, and hopes in him at all times, will be wonderfully sustained by him in all distress and sadness. He who trusts in God the Most High has not built on sand." The text of **Alle Menschen müssen sterben** was written for a funeral in 1652: "All mankind must die, all flesh is as grass; what lives must perish, if it is to become somehow new. This body must wither away, if it is to be delivered to the great speldor prepared for the righteous." The accompaniment is permeated by a single musical motive, and the late 19th-century Bach scholar, Philipp Spitta, considered this a piece of "indescribable expressiveness."

The **Pièce d'orgue**, also known as the Fantasy in G Major, may have likewise originated during the Weimar years. The work is constructed in a three-part form: the first part presents single voice in lively triadic figuration marked “très vite ment;” in contrast, the second part is marked “Gravement” – written in 5-voice polyphony, it is an architectural masterpiece that concludes on a rather abrupt and surprising dissonant chord; the final section is marked “Lentement,” and it presents toccata-like passages of broken seventh chords over a chromatically descending bass line in the pedal. Several manuscript copies of this piece give highly-ornamented versions of this piece upon which tonight’s performance is based.

The organ chorale **Herr Jesu Christ, dich zu uns wend** may date from the early Weimar period. Like the piece by this title in the *Orgelbüchlein*, the melody of the hymn appears in the soprano voice, albeit in a slightly ornamented fashion, with the melody notes occurring on the strong beats. The hymn was frequently used as a “pulpit hymn,” being sung as a prayer immediately before the sermon and after the priest had entered the pulpit. The first verse of the text reads: “Lord Jesus Christ turn to us, send Thy Holy Spirit to us, rule us, Lord, with help and grace, and show us the way to truth.”

The text of **An Wasserflüssen Babylon** is a five-verse translation of Psalm 137: “By the waters of Babylon we sat down in sorrow; when we thought of Zion we wept from our hearts. Sorrowfully we hung up our organs and harps on their trees of willow, which are in their country; they we had to suffer much shame and disgrace daily at their hands.” This piece may be connected with Bach’s visit to Hamburg in 1720 as told in his obituary: “At the request of those present [in Hamburg] Bach performed the chorale “An Wasserflüssen Babylon” extempore, very amply for almost half an hour, in a variety of ways, just as formerly the better amongst the Hamburg organists had been accustomed to play during the Sunday Vespers . . . Reinken himself had set the chorale many years previously in the manner described.” On one occasion Bach stated that Johann Adam Reinken, the famed organist of Hamburg’s St. Catherine’s Church, was the single most important musical influence on his life. This particular version for five voices features two voices played in the pedal throughout, with two voices in the left hand, and the melody played on a solo stop on a different manual.

No autograph manuscript by Bach survives for the **Prelude and Fugue in C Major**, although the sources and obvious maturity of musical detail, together with the close relationship between the Prelude and Fugue, all point to the work originating during the Leipzig years (1723-1750). The dramatic chords toward the close of both are complementary – dominant sevenths in the Prelude, diminished sevenths in the Fugue – and both movements are built from short, neutral subjects. The Prelude is based throughout on at least three ideas, and the second of those is much like a decorated version of the first:

1)  2)  3) 

The Fugue occupies a unique position in the Bach repertory. For one thing, probably in no other fugue of Bach does the subject appear so many times (some 54 times in 72 measures!), and the subject is treated in recto (right side up), inverso (upside down), and in augmentation (i.e., in long note values such as when the pedal enters). There exists also a striking resemblance between this fugue subject and a Fughetta on the Hymn “Allein Gott in der Höh sei Ehr” (To God Alone in the Highest be Praise Bach published in 1739 as part of the *Clavier-Übung* III. The contrapuntal complexity of this work is astounding—the techniques employed include rectus/inversus lines, contraction of the subject, stretto (overlapping of subject statements), augmentation, transformation of the subject, homophony, rhetorical rests, pedal point, diversions to the subdominant key area, and a valedictory reference to the subject in the tenor of the penultimate measure. The accumulation of all these effects from the mode start of the Fugue on middle “c” to the wide, five-part end creates a truly remarkable masterpiece of musical architecture.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Evening of Arias

BYU Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.

9 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Overture from *La gazza ladra*

Gioachino Rossini
(1792–1868)

Symphony Orchestra

Libiamo ne' lieti calici, from *La traviata*

Giuseppe Verdi
(1813–1901)

Ensemble

O luce di quest' anima, from *Linda di Charmonix*

Gaetano Donizetti
(1797–1848)

Rachel Cox

Elle a fui, la tourterelle! from *Les contes d'Hoffmaun*

Jacques Offenbach
(1819–1880)

Kaila Lifferth

Finch' han dal vino, from *Don Giovanni*

Wolfgang Amadeus Mozart
(1756–1791)

Scott Matthew

Amour, viens aider, from *Samson et Dalila*

Camille Saint-Saëns
(1835–1921)

Heather McMurray

Mache dich mein Herze rein, from *Matthäus-Passion*

Johann Sebastian Bach
(1685–1750)

Bryson Mortensen

Stridono lassù, from *Pagliacci*

Ruggero Leoncavallo
(1857–1919)

Mele Santos

Saper vorreste, from *Un ballo in maschera* Giuseppe Verdi
Brianne Lindsey

Les feuilles mortes (Autum Leaves) Joseph Kosma
(1905–1969)
Arr. Ralph Carmichael
Laura Workman

Non mi dir, from *Don Giovanni* Wolfgang Amadeus Mozart
Robyn Malczyk

Mein Herr Marquis, from *Die Fledermaus* Johann Strauss
(1825–1899)
Katrina Crage

Adieu, notre petite table, from *Manon* Jules Massenet
(1842–1912)
Kimberlee Talbot :

Ombra leggiera, from *Dinorah* Giacomo Meyerbeer
(1791–1864)
Jenny Jenson

Granada Agustín Lara
(1897–1970)
Juan Pereira

Sing to Love, from *Die Fledermaus* Johann Strauss
Ensemble

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Orpheus Winds

April Clayton, *flute*

Geralyn Giovannetti, *oboe*

Jaren Hinckley, *clarinet*

Laurence Lowe, *horn*

Christian Smith, *bassoon*

7:30 p.m.

9 March 2005

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Musik für 5 Bläser

Sehr ruhig beginnend

Lebhaft

Gemächlich

Im Tempo des 1. Satzes

Albert Reiter

Summer Music

Samuel Barber
(1910–1981)

INTERMISSION

Chamber Music

Lustig. Mäßig schnelle Viertel

Walzer. Durchweg sehr leise

Ruhig und einfach. Achtel

Schnelle Viertel

Sehr lebhaft

Paul Hindemith
(1895–1963)

MEET THE ARTISTS

One of the leading woodwind quintets in the Western United States, the Orpheus Winds is a resident faculty ensemble at the Brigham Young University School of Music, in Provo, Utah. The quintet has a forty-year tradition of performing regularly on campus and throughout Utah. They have appeared at many national and international venues, including recent engagements in Nevada; Hawaii; Puebla, Mexico; and Salvador, Brazil.

April Clayton, a native of Bountiful, Utah, has returned to the Utah area as the flute professor at BYU and a member of the Orpheus Winds quintet. She has performed in Moscow, New York City, Barbados, Italy, and across the United States. Recently she presented solo recitals in Seoul and Incheon, South Korea, and in New York's Carnegie Hall as an Artists International Solo Recital Debut Award Recipient. Dr. Clayton has been Principal Flute and Concerto Soloist with the New York Lyric Orchestra, and has performed at the Sarasota Music Festival and as a member of the Jupiter Symphony, the National Repertory Orchestra, and the Aspen Contemporary Ensemble. She received her D.M.A. from The Juilliard School, where she was a Starr Doctoral Fellow; she also graduated summa cum laude from Cincinnati Conservatory and was a National Merit Scholar at Oberlin Conservatory. Ms. Clayton won First Place in the MTNA Competition and the Jefferson Symphony Young Artist Concerto Competition, and was a winner of the Cincinnati Philharmonia Concerto Competition and the NFA Orchestral Audition Competition. Carol Wincenc, Dr. Bradley Garner, and Michel Debost are among her past teachers.

Geralyn Giovannetti is professor of oboe at Brigham Young University and a member of the Orpheus Winds. She is also the Associate Director (Undergraduate Studies) of the School of Music. She graduated from the University of Western Ontario in her native Canada and has a Doctor of Musical Arts Degree from the University of Michigan. As a member of the award winning Canadian ensemble, Essex Winds, she has performed and studied at the Banff School of Fine Arts and the Norfolk Chamber Music Festival. This ensemble has performed in Europe, the United States, and throughout Canada. The Essex Winds have recorded frequently for the Canadian Broadcasting Corporation and were selected by the Canadian Music Center to record the compact disc "Quintette". This CD was nominated for a 1997 Juno Award. The Essex Winds have also released two recordings of classical and twentieth century works. Dr. Giovannetti has taught at the Universities of Western Ontario, Windsor, and Michigan. She has performed with the orchestras of London (Canada), Kitchener, Calgary, and Utah, as well as the Canadian Chamber Orchestra. She was Principal Oboe of the Windsor Symphony Orchestra from 1983 to 1990.

Jaren Hinckley received a Doctor of Music Degree from The Florida State University, Tallahassee, Florida, where he studied with Frank Kowalsky. He holds a Masters Degree in Clarinet Performance from Indiana University, Bloomington, Indiana where he studied with James Campbell and Howard Klug; and a Bachelor of Music Degree from the University of Utah, where he studied with Christie Lundquist. Included in his solo work are performances with the Utah Symphony, the Canyonlands New Music Ensemble, and the Manhattan School of Music Philharmonia. He has recorded two CD's with the Canyonlands New Music Ensemble and the Utah Composers Ensemble--chamber groups dedicated to the advancement of new music. Through his involvement with these groups and others, he has performed the world-premieres of many solo and chamber works. He also belongs to a clarinet piano duo, HDUO, with pianist Vince Humphries. HDUO has performed in Florida, California, and Utah, and are currently working on their first CD. Hinckley has created a new approach to music pedagogy based on the acting techniques of Constantin Stanislavski. He is married to Dr. Jane Hinckley of the BYU College of Humanities and they have two beautiful children.

Laurence Lowe, a prizewinner at the 1996 McMahon International Solo Competition, has established a national reputation as a horn soloist, orchestral player, and teacher. He has been a soloist at five international horn workshops sponsored by the International Horn Society. Mr. Lowe has performed numerous recitals at colleges and universities throughout the United States. A former member of the Utah Symphony, Mr. Lowe is principal horn of The Orchestra at Temple Square in Salt Lake City. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Carnegie Hall, and the Blossom Festival in Cleveland. Mr. Lowe records extensively for motion pictures and television, and can be heard playing principal horn on many current motion pictures and television shows. He recently played solo horn in Mannheim Steamrollers "A Fresh Air Christmas" video. He has recorded his first solo CD, an album of American sonatas for horn and piano available through Tantara Recordings. Mr. Lowe is professor of horn at Brigham Young University.

Christian Smith is the bassoon professor at Brigham Young University's School of Music. From 1993 to 1997 he served as coordinator of Woodwind Studies at Ricks College where he founded the Ricks College Chamber Winds ensemble and frequently conducted the Symphony and Chamber Orchestras. As an orchestral musician Mr. Smith has played under such conductors as Robert Shaw, Raymond Leppard, John Williams, Joseph Silverstein, Maxim Shostakovich, Keith Lockhart, and others. Likewise, he has performed with the Utah Symphony, Utah Opera, Ballet West Orchestra, Toledo Symphony, Ann Arbor Symphony, Flint (Michigan) Symphony, Michigan Chamber Players, Utah Chamber Artists, Colors of the Baroque, Canyon Winds Woodwind Quintet, and Orpheus Wind Quintet. Currently Mr. Smith is principal bassoonist with the Orchestra at Temple Square in Salt Lake City. As a studio musician, he has recorded under the Telarc, Biddulph, Prima, Shadow Mountain, and Mormon Tabernacle Choir record labels as well as for numerous film and television scores. Mr. Smith is a doctoral candidate at the University of Michigan where he studied with Richard Beene. Married to pianist/bassoonist Patricia Bonney Smith, they are the parents of six children.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Ben Chapman *Synthesizer*

Required for
Bachelor of Music Degree
with Emphasis in Media Music

2:24 p.m.
11 March 2005
Auditorium
Museum of Art

All of these pieces were composed, recorded, mixed, and produced by Ben Chapman unless otherwise noted.

Haley's Hill Cue

This is a characterization of the following story: A small child is caught in a flash flood and is hanging onto a tree branch in the raging water. With onlookers on both sides of the river screaming and pointing, the child is about to be swept away to certain death when, without warning, Haley, a relentlessly grumpy and mean land owner who represents all that is negative, jumps in the river upstream and manages to get to the child. A rope is then thrown to Haley, which he ties around the child's waist. The child is pulled to safety, but the branch gives, and Haley is swept away to his death. Just before he is swept away, a close shot shows Haley's face—it shows resolution and he slowly closes his eyes—suggesting that he let go of the branch. These elements can be identified in the music.

Pirates of Penzance

Note: Ben produced a complete soundtrack for the Salt Lake School of Theatrical Performance production of this play. This is a short medley of three of the pieces.

Record clones were re-created from scratch to model the original recordings.

I was not responsible for the sound effects, production sound, or Foley in the opening sequence of the film, *The Last Good War*. Its inclusion here is only for context and completeness.

In addition to songwriting, arranging, recording, and mixing, Ben enjoys sound design. Most recently he was the sound designer for BYU's production of Meredith Willson's *The Music Man*.

PROGRAM

Haley's Hill Cue

Fugue in G Major

Be Still My Soul/Our Savior's Love Medley

Jean Sibelius/Crawford Gates

Arr. Ben Chapman

Pre-Planned Wedding Day

Zach Herries, *vocal*

Curtain Call, from *Savior of the World*

Dave Zabriskie

Mixed by Ben Chapman

Ben's Amazing Invention in G Minor

Like a River

Clarke Chapman, *vocal*

Suzanne Chapman, *violin and backup vocal*

Medley from *Pirates of Penzance*

Sir Arthur Sullivan

Arr. and additional orchestration by Ben Chapman

Record clones

Time After Time

Cyndi Lauper and Rob Hyman

April Meservy, *vocal*

Ben Harris, *backup vocal*

Lady in Red

Chris de Burgh

Clarke Chapman, *vocal*

Film/Commercial Music (on DVD):

Final Hoop Hip Cue (for action drama trailer)

S.A.M. (Secret Agent Man) Theme

Trailer for *Signs*

License Plate Commercial

The Last Good War

Pioneer Theme

Gloria Theme

Where Can I Turn for Peace

Joleen G. Meredith/Robert Lowry

I Need Thee Every Hour Medley

Arr. Ben Chapman

Ben Chapman, *vocal*

Scott Cluff, *additional vocal*

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Sara Adams *Violin*

Assisted by
Kendra Lowe, *piano*

Student of
Kory Katseanes

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
11 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Sonata No. 3 in D Minor, op. 108

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

Johannes Brahms

(1833–1987)

Sonata No. 1 in F Minor, op. 80

Andante assai

Allegro brusco

Andante

Allegrissimo

Sergey Prokofiev

(1891–1953)

Scherzo-Tarantelle, op. 16

Presto

Henryk Wieniawski

(1835–1880)

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Robyn Malczyk *Soprano*

Student of
Anna Braithwaite

Assisted by
Christina Dayton, *piano*
Saralyn Workman, *violin*
Jacob Malczyk, *baritone*

Required for
Bachelor of Music Degree
with Emphasis in Performance

7:30 p.m.
11 March 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Des Reichtums Glanz auf weiter Erden

Johann Sebastian Bach
(1685–1750)

Non mi dir, from *Don Giovanni*

Wolfgang Amadeus Mozart
(1756–1791)

O liebliche Wangen

Sehnsucht

Immer leiser wird mein Schlummer

Der Gang zum Liebchen

Johannes Brahms
(1833–1897)

Ariettes Oubliées

Il pleure dans mon cœur

Chevaux de bois

Green

Claude Debussy
(1862–1918)

Cuatro madrigales amatorios

¿Con qué la lavaré?

Vos me matásteis

¿De dónde venis, amore?

De los Alamos vengo, madre

Joaquín Rodrigo
(1901–1999)

i carry your heart

The Mountains are Dancing

John Duke
(1899–1984)

Turn Around

Harry Belafonte
(b. 1927)

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Bill Mullins
Piano

Student of
Scott Holden

Required for
Bachelor of Music Degree
with Emphasis in Performance

1:30 p.m.
12 March 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BYU School of Music for the 2004–2005 season.

PROGRAM

Italian Concerto, BWV 971

Allegro

Andante

Presto

Johann Sebastian Bach

(1685–1750)

Sonata in C-sharp Minor, op. 27, no. 2, “Moonlight”

Adagio

Allegretto

Presto Agitato

Ludwig van Beethoven

(1770–1827)

Winnsboro Cotton Mill Blues from,
Four North American Ballades

Frederic Rzewski

(b. 1938)

Ballade No.3 in A-flat Major, op. 47

Fryderyk Franciszek Chopin

(1810–1849)

This musical event is the 123rd performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Amalie Wickes *Piano*

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with Emphasis in Performance

3:30 p.m.
12 March 2005
Madsen Recital Hall
Harris Fine Arts Center

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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BYU School of Music for the 2004–2005 season.

PROGRAM

Toccata in G Major, BWV 916

Allegro

Adagio

Allegro e presto

Johann Sebastian Bach

(1685–1750)

Sonata in A-flat Major, op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo

Fuga: Allegro ma non troppo

Ludwig van Beethoven

(1770–1827)

Etude op. 10 no. 5

Nocturne in C Minor op. 48, no. 1

Ballade in A-flat Major, op. 47

Fryderyk Franciszek Chopin

(1810–1849)

Conga (1993)

Miguel del Aguila

(b. 1957)



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Cello Studio Recital

Students of
Julie Bevan Reed

4:00 p.m.
12 March 2005
Auditorium
Maeser Building

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PROGRAM

Hymnus for 12 Cellos, op. 57

Julius Klengel
(1859–1933)

BYU Cello Studio

Suite No. 5 for Solo Violoncello in C Minor, BWV 1011

Johann Sebastian Bach
(1685–1750)

Prelude

Courante

Sarabande

Bouree I—Bouree II—Bouree I

Gigue

Katie Andersen, *cello*

Sonata in D Minor, op. 40

Dmitri Shostakovich
(1906–1975)

Allegro ma non troppo—Largo

Allegro

Largo

Allegro

Sharon Meilstrup, *cello*
Jayne Galloway, *piano*

Summertime, from *Porgy and Bess*

You Can't Take That Away from Me

George Gershwin
(1898–1937)
Arr. Mischa Portnoff

Katie Andersen, Sharon Meilstrup

Violin Partita No. 2 in D Minor, BWV 1004

Chaconne

Johann Sebastian Bach
(1685–1750)
Arr. Jaffe–Perron

Katie Andersen, Sharon Meilstrup

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Heather Wilson *Piano*

Student of
Irene Peery-Fox

Required for
Bachelor of Music Degree
with Emphasis in Performance

9:30 p.m.
12 March 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in A Minor, K. 54
Sonata in A Major, K. 208

Domenico Scarlatti
(1685–1757)

Sonata No. 24 in F-sharp Major, op. 78
Adagio –Allegro
Allegro

Ludwig van Beethoven
(1770–1827)

Etude Tableaux, op. 39, no. 2

Serge Rachmaninoff
(1873–1943)

Miroirs

Noctuelles
Oiseaux tristes
Une barque sur l’ocean

Maurice Ravel
(1875–1937)

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Saxophone Chamber Night

D.B. Long, *director*

7:30 p.m.
15 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Mazurka Claude Debussy
(1862–1918)

Quatour pour Saxophones Pierre Max DuBois
(1930–1995)
Overture–Brillante
Doloroso
Spirituoso
Andante–Presto

Dancing On The Ceiling Lorenz Hart
(1895–1943)
Richard Rodgers
(1902–1979)

Patrick Summerhays, *soprano saxophone*
Rachelle Reid, *alto saxophone*
Rob Bennion, *tenor saxophone*
Keve Bybee, *baritone saxophone*

Quartet fur Saxophone, op. 55 Stanley Weiner
(1925–1991)
Allegro Moderato
Tempo de Gavotte

The Goldrush Suite Jack Marshall
(1921–1973)
Sweet Betsy From Pike
The Days of '49
California Stage Coach
Used Up Man
What Was Your Name in the States
Lousy Miner
Joe Bowers and California Bank Robbers

Megan Fisher, *soprano saxophone*
Rick Nobbe, *alto saxophone*
Chad Ostermiller, *tenor saxophone*
Conrad Allen, *baritone saxophone*

This musical event is the 137th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Jared Ong
Synthesizer

Assited by
Elise Burrell, *voice*

Required for
Bachelor of Music Degree
with Emphasis in Media Music

9:30 p.m.
15 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Instrumental Music

Music 489 Project 1 (Matrix-style Trailer)

Music 489 Project 2 (Rescue Scene)

License Plate Commercial

The Last Good War

Clone Projects

Beauty and the Beast (Clone Project)

Only Hope

Songs

For Me and You	Jared Ong and Elise Burrell
Moxie	Jared Ong and Elise Burrell
Rememberin'	Jared Ong and Elise Burrell
The Goodbye Song	Jared Ong and Elise Burrell
When You're Here	Jared Ong
If That's All	Jared Ong
Feels Like Forever	Jared Ong

Special thanks to:
Ron Simpson
Ben Harris, *producer*
Andrew Maxfield, *guitar*
Stewart Maxfield, *guitar*
April Meservy, *vocal*
Dave Zimmerman, *drums*

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Women's Chorus

Jean S. Applonie, *conductor*

Carric Smolnik, *assistant conductor*
and *accompanist*

7:30 p.m.

16 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Our Shepherd Creates

In the Beginning

Psalm 23

Imant Raminsh

(b. 1943)

Z. Randall Stroepe

(b. 1953)

Alyssa Christenson, *oboe*

Melissa Thorne, *flute*

Great Is the Lord

O salutaris Hostia

César Franck

(1822–1890)

Carrick Smolnik, *conductor*

Alissa Rogers, *organ*

O salutaris Hostia
Quae caeli pandas ostium,
Bella premunt hostilia,
Da robur, fer auxilium.
Unitrinoque Domino
Sit sempiterna Gloria:
Qui vitam sine termino,
Nobis donet in patria. Amen.

O Redeeming Sacrifice,
Which opens the gate of heaven:
Enemies threaten wars;
Give us strength, send aid.
To the Lord and Trinity
May there be eternal glory:
Let him give us in this land,
Life without end. Amen.

Gott in der Natur

Franz Schubert

(1797–1828)

Gross is der Herr!
Die Himmel ohne Zahl
sind Säle seiner Burg
Sein Wagen Sturm und donnern
des Gewölk
Und Blitze sein Gespann.

Grand is the Lord!
The skies without number are
the ballroom of his castle
The storm and thundering clouds,
his chariot
And lightnings his countenance.

Gross ist der Herr.

Die Morgenröth is nur ein
Widerschein von seines
Kleides Saum,
Und gegen seinen Glanz ist
Dämmerung der Sonne
flammend Licht,

Grand is the Lord.

The rosy dawn is merely a
light of the edge of
his clothes,
And against his brilliance the
twilight of the sun is a
burning flame.

Er sieht mit gnäd'gem Blick
zur Erd' herab,
Sie grünet, blüht
und lacht,
Er schilt es fährt Feu'r vom
Felsen auf,
Und Meer und Himmel bebt!

He looks with mercy down
to earth,
She springs up anew, blossoms,
and laughs
He glances, it awakes fire from
the cliff,
And sea and sky quake!

Lobt den Gewaltigen, den
grossen Herrn,
Ihr Lichter seiner Burg,
Ihr Sonnen here främt
zu seinem Ruhm,
Ihr Erden singt sein Lob.

Praise the omnipotent,
the grand Lord
You, lights of his castle,
You, army of suns
blaze to his glory
You, earths sing his praise.

Spells

Spell of Creation
Spell To Bring Lost Creatures Home
Spell of Safekeeping

Bob Chilcott
(b. 1955)

Hymns

If You Could Hie to Kolob
Dancing

Arr. Jean S. Applonie
Scott A. Tucker
(b. 1957)

Hallelujah
The Gift To Be Simple

William Walker
Arr. Bob Chilcott

Tribute to Men

Lovers: How Do I Love Thee?

Nathan Christensen
(b. 1976)

Soldiers: Bonny Wood Green

Arr. Stephen Hatfield

Builders: The Erie Canal

Arr. Clifton J. Noble Jr.

Regan Brough, *bass*

Women's Chorus

Soprano I

Andrea Brassfield
 Lisa Brooksby
 Carolyn Carr
 Rebecca Castleton
 Whitney Cole
 Alicia Darley
 Alicia Dyer
 Ashlee Giullian
 Ashley Goodson
 Alicia Hansen
 Jennifer Hansen
 Eliza Hendryx
 Krystle Hessing
 Amy Hoggan
 Allison Jones
 Rachel Mecham
 Melanie Merkley
 Laura Ockey
 Melanie Price
 Ralynne Riggs
 Taylor Simmons
 Cadence Tuttle
 Jessica Waite
 Rebecca Warthen

Soprano II

Nadine Allen
 Tiffany Ash
 Katharine Chamberlin
 Coralee Choules
 Rebecca Cleavinger
 Rachel Cunningham
 Jana Fletcher
 Rachel Flygare
 Annalise Godfrey
 Catherine Hess
 Amy Honka
 Jessica Hyde
 Jenny Isabell
 Lindsey Jackson
 Sara Jensen
 Ariana Leinbach
 Taran Mellor
 Emily Nielsen
 Jessica Penovich
 Emily Powell
 Sarah Lynn Robertson
 Annie Rosevear
 Mary Sanders
 Lisa Smith
 Bethany Swalberg
 Jennifer Stone
 Caroline Updike
 Chelsie Van De Graaff
 Debra Weed
 Jen Willahan
 Emily Williams
 Lisa Williams
 Nicole Woodbury
 Mikelle Young

Alto I

Amy Arnold
 Michelle Brady
 Whitney Brown
 Patricia Burke
 Torrie Casebolt
 Mikale Clark
 Jennifer Day
 Aubri Erbe
 Lindsay Esplin
 Katherine Fisher
 Elizabeth Ford
 Estee Graham
 Megan Graves
 Anne Hamilton
 Kourtnee Jewett
 Nicole Johnson
 Laura Krebs
 Jessie Leatham
 Tiffany Martinez
 Emily Masterson
 Jeanette Moody
 Emily Moore
 Jennifer Morgan
 Amy Norton
 Erin Okerlund
 Alicia Packer
 Emily VA Petersen
 Andrea Quinn
 Janelle Ray
 Whitney Richards
 AnaMaria Roundy
 Arisa Sanchez
 Jana Schurig
 Melanie Smith
 Melissa Smith
 Nathalie Staffler
 Whitney Stephens
 Alta Stokes
 Annie Sun
 Kristina Tarpenning
 Nicole Taylor
 Melissa Thorne
 Amy Tidwell
 Jessica Turberville
 Chelsea Wells
 Emily Wikle
 Megan Winegar
 Julia Woodbury

Alto II

Kristin Andelin
 Lynn Anderson
 Claire Bagerter
 Lori Bikhazi
 Cristi Bohnstedt
 Tara Brinkerhoff
 Amanda Bussey
 Veronica Clark
 Jessica Crego
 Erin Cunningham
 Heather Currey
 McKenzi Faas
 Heidi Harris
 Julianna Hopkins
 Katie Houston
 Sarah James
 Torri Jones
 Leslie Leatham
 Kadee Leavitt
 Erin Lindsley
 Megan Malouf
 Kate Maryan
 Marci McIntosh
 Diane Orme
 Melanie Orton
 Valerie Perkins
 Thalia Perryman
 Mikell Price
 Melissa Ray
 Lindsey Richardson
 Megan Rose
 Michelle Samuelsen
 Tirsia Sanchez
 Adriana Speulvada
 Torrey Smith
 Ashley Stitt
 Emily Stout
 Sarah Stufflebeam
 Cherie Swann
 Landon Taylor
 Sarah Thomas
 Jennifer Tillman
 Natalie Turley
 Julie Volk
 Jenny West
 Melissa Wettlaufer
 Amy Wilson
 Natalie Wolthuis

This musical event is the 140th performance sponsored by the
 BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brass Chamber Night

Will Kimball, *director*

7:30 p.m.
16 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Fugue in G Minor

Johann Sebastian Bach
(1685–1750)
Arr. Skip Gray

Easy Winners

Scott Joplin
(1868–1917)
Arr. David Werden

Two Madrigals

John Dowland
(1563–1626)
Arr. Mark Nelson

Dances

John Stevens

I.

II.

III.

Brass Tacks

Lenny Niehaus

BYU Tuba–Euphonium Quartet

Joseph Belliston, *euphonium*

Scott Gemmell, *euphonium*

Joseph Jensen, *tuba*

Matthew McDowell, *tuba*

Second Suite in F

Gustav Holst

March

(1874–1934)

Song Without Words

Arr. David Sabourin

Song of the Blacksmith

Fantasia on “Dargason”

Quintet No. 1

Victor Ewald

Moderato

(1860–1935)

Adagio

Allegro Moderato

BYU Brass Quintet

Josh Paul, *trumpet*

Shelly Sprague, *trumpet*

James Cavan, *horn*

Shizuka Matsuzaki, *euphonium*

Eric Smith, *tuba*

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Nicholas Greer
Composition

Student of
Christian Asplund
Murray Boren
Michael Hicks
Steven Ricks
David Sargent

Required for
Bachelor of Music Degree
with Emphasis in Composition

9:30 p.m.
16 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

- Hors d'oeuvres: Eight tidbits for piano 2005
Margot Glassett, *piano*
Nicholas Greer, *piano*
- Sonata for Trumpet and Piano 2004
Michelle Mingledorff, *trumpet*
Amalie Wickes, *piano*
- Lone 2003
Sarah Madsen, *B-flat clarinet*
Jenny Tilton, *violin*
Adam Crandell, *violoncello*
piano
- Exaudi Orationem Meam (Hear My Prayer) 2003
Sarah Madsen, *B-flat clarinet*
Darcy, *bassoon*
Dan Omer, *horn*
Jenny Tilton, *violin*
Trevor Reed, *bass*
voices
- The Two 2004
Poem by W. H. Auden
Nicholas Greer, *recitation*
- Burnt Out: A film by David Aller 2004
- Four Photographs 2004
Solitary Place
Four Stages of Osteoporosis
In the House of Baal
Portrait
Erin Tippets, *bassoon*
Darcy, *bassoon*
Adam Crandell, *violoncello*
Scott Lesser, *violoncello*

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Alicia Christensen *Flute*

Student of
April Clayton

Assisted by
Diane Bastian, *piano*

7:30 p.m.
17 March 2005
Little Theater, 3380
Wilkinson Student Center

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PROGRAM

In Ireland

Hamilton Harty
(1879–1941)

Sonata in G Minor, BWV 1020

Johann Sebastian Bach
(1685–1750)

Allegro

Adagio

Allegro

Grand Solo No. 3, op. 74

Jean-Louis Tulou
(1786–1865)

INTERMISSION

Image, op. 38

Eugene Bozza
(1905–1991)

Sonata Latino

Mike Mower
(b. 1958)

Salsa Montunate

Rumbango

Bossa Merangova

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

String Chamber Night

Coached by
Claudine Bigelow
Marcel Bowman
Eric Hansen
Julie Bevan Reed

7:30 p.m.

17 March 2005

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Sonata for Flute, Viola, and Harp

Lento, dolce rubato

Nadine Watson, *flute*
Angela Miller, *viola*
Cathryn Knowles, *harp*

Claude Debussy

(1862–1918)

Duo for flute and harp to be announced

Vincert Persichetti

(1915–1987)

Septet in E-flat Major, op. 20

Allegro

Tamra Rhodes Davis, *violin*
Jessica Mower Ekstrom, *viola*
Adam Crandell, *cello*
Dennis Contreras, *bass*
Rob Davis, *horn*
Jorge Toras, *bassoon*
Andrea Davis, *clarinet*

Ludwig van Beethoven

(1770–1827)

Piano Quintet in F Minor, op. 34

Scherzo Allegro

Lexye Lund, *violin*
Sara Black, *violin*
Trent Frazer, *viola*
Rachel Harlos, *cello*
Stephanie Talbot, *piano*

Johannes Brahms

(1833–1897)

String Trio in C Minor, op. 9, no. 3

Finale—Presto

Sabrina Steed, *violin*
Amber Overton, *viola*
Tom Powell, *cello*

Ludwig van Beethoven

String Quartet in E Minor, "From My Life"

Allegro vivo appassionato

Bedřich Smetana

(1824–1884)

Carrie Rosevear, *violin*

Sara Adams, *violin*

Carrie Maxwell, *viola*

Sharon Meilstrup, *cello*

String Quartet, op. 44, no. 3

Allegro vivace

Felix Mendelssohn

(1809–1847)

Katrina Feller, *violin*

Sarah Johansen, *violin*

Eric Lew, *viola*

Sam Inouye, *cello*

String Quartet in C Minor, op. 18, no. 4

Allegro

Ludwig van Beethoven

Shaundra Culatta, *violin*

Gillian Campbell, *violin*

Annelise Hatch, *viola*

Michelle Johnson, *cello*

Trio for Flute, Cello, and Piano

Andante—Allegretto scherzando

Bohuslav Martinů

(1841–1904)

Katie Andersen, *cello*

Emily Outhier, *flute*

Marissa Erikson, *piano*

String Quintet, op. 81

Allegro ma non tanto

Antonín Dvořák

(1841–1904)

Megan Zabriske, *violin*

Mindy Davis, *violin*

Andrew Snow, *viola*

Adam Crandell, *cello*

Jonathan Bowman, *piano*

String Quartet No. 5

Allegro

Béla Bartók

(1881–1945)

Ben Chan, *violin*

Kate Homer, *violin*

Leslie Richards, *viola*

Scott Lesser, *cello*

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Dennis Contreras *Bass*

Student of
Eric Hansen

Assisted by
Shirley Jacob, *piano*
Scott Thomas Lesser, *cello*

4:30 p.m.
18 March 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Romanian Folk Dances

Joc cu bata

Braul

Pe loc

Buciumeana

Poarga Romancasca

Maruntel

Béla Bartók

(1881–1945)

Tres Piezas Breves

Pastoral

Serenade

Siciliana

Astor Piazzolla

(1921–1992)

Duetto for Violoncello and Contrabasso

Allegro

Andante

Allegro

Gioachino Rossini

(1792–1868)

‘Edge’ for Solo Bass

Peter Askim

Concerto No. 2 in B Minor

Allegro moderato

Andante

Allegro

Giovanni Bottesini

(1821–1889)

Czardas

Vittorio Mont

(1868–1922)

This musical event is the 145th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

April Clayton
Flute

Assisted by
Scott Holden, *piano*

12:30 p.m.
19 March 2005
Auditorium
Museum of Art

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PROGRAM

Ballade

Armand Perilhou
(1846–1936)

Suite

Rondeau
Minuetto & Presto
Minuetto

Carl Braun
(1788–1835)

Sonatina

Allegretto grazioso
Andantino sognando
Allegro giocoso

Eldin Burton
(1913–1979)

INTERMISSION

Encuentro

Manuel Sosa
(b. 1967)

The Fog Is Lifting

Carl Nielsen
(1865–1931)

Sonata

Allegro moderato
Adagio
Allegro poco moderato

Bohuslav Martinů
(1890–1959)

This musical event is the 150th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Brianne Lindsay

Soprano

Elaina Wettlaufer

Mezzo soprano

Students of
Ruth Christensen

Assisted by
Sarah Inouye, *piano*
Jared Oaks, *piano*
Alyssa Christensen, *oboe*

2:00 p.m.
19 March 2005
Auditorium
Museum of Art

PROGRAM

Qui sedes, from *Mass in b minor*

Johann Sebastian Bach
(1685–1750)

Elaina Wettlaufer
Alyssa Christensen, *oboe*

When I am laid in earth, from *Dido and Aeneas*

Henry Purcell
(1659–1695)

Brianne Lindsay

Heidenröslein
Du bist die Ruh

Franz Schubert
(1797–1828)

Brianne Lindsay

Spanisches Lied

Johannes Brahms
(1833–1897)

In dem Schatten meiner Locken

Hugo Wolf
(1860–1903)

Elaina Wettlaufer

Sous le dôme épais, from *Lakmé*

Léo Delibes
(1836–1891)

Brianne Lindsay and Elaina Wettlaufer

Air romantique, from *Airs chantés*

Francis Poulenc
(1899–1963)

Nocturne

Reynaldo Hahn
(1874–1947)

Elaina Wettlaufer

Chanson triste

Henri Duparc
(1848–1933)

Mandoline

Claude Debussy
(1862–1918)

Brianne Lindsay

- | | |
|---|----------------------------------|
| Saper vorreste, from <i>Un ballo in maschera</i> | Giuseppe Verdi
(1813–1901) |
| Brianne Lindsay | |
| Una voce poco fa, from <i>Il barbiere di Siviglia</i> | Gioachino Rossini
(1792–1868) |
| Elaina Wettlaufer | |
| St. Ita's Vision | Samuel Barber
(1910–1981) |
| Brianne Lindsay | |
| White in the Moon | Jake Heggie
(b. 1961) |
| Elaina Wettlaufer | |
| Vilia, from <i>The Merry Widow</i> | Franz Lehár
(1870–1948) |
| I Remember, from <i>Evening Primrose</i> | Stephen Sondheim
(b. 1930) |
| By Strauss | George Gershwin
(1898–1937) |
| Gooch's Song, from <i>Mame</i> | Jerry Herman
(b. 1933) |
| Brianne Lindsay and Elaina Wettlaufer | |

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Harp Solo and Ensemble Concert

ShruDeLi Ownbey, *director*

Anamae Anderson, *assistant director*

3:30 p.m.
19 March 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Oran Nan Eilean, from *Duets for Clarsach*

Traditional
Arr. A. Macdarmid

Tros Y Dwr (Over the Sea to Llansteffan)

Traditional
Arr. A. Schaefer

Bryn Harrison, Sherry Hoffman, Kristen Jepps,
Joanna Pace, Cathryn Randall, Stephanie Sonntag

Sonatina in G

Moderato

Romance: Allegretto

Ludwig van Beethoven
(1770–1827)
Arr. B. Meixner

The Girl From Ipanema

Antonio Carlos Jobim
(1927–1994)

Arr. M. Spezeski/D. Fedson

Carolyn Lund, Mary Jane Rice, Alissa Smith,
Kate Sonne, Alisha Tuttle, Gwen Weixler

The Thornbirds

Henry Mancini
(1924–1994)
Arr. B. Williams

Good-bye to Winter

Folk Song

Carrie Cook, Heather Esplin, Natalie Jones,
Cynthia Lew, Ashli Sharp, Elsie Theurer

- Guitare, op. 50
Alicia D. McQuay
Alphonse Hasselmans
(1845–1912)
- La Source, op. 44
Megan Visser
Alphonse Hasselmans
- Divertissements pour la Harpe
No. 2—à l'espagnole
Cathryn Knoles
André Caplet
(1878–1925)
- A Short Story
Heinrich Lichner
(1829–1898)
Arr. B. Meixner
- The Silver Moon My Mistress Is, from *Duets for Clarsach*
Kristen Bylund, Tess Epperson, Kristen Holt,
Emily Powell, Amy Sonntag, Lindsay Zenkner
Traditional
Arr. A. Macdearmid
- Helen of Kirconnell, from *Duets for Clarsach*
Emilie Burrow, Amanda Boren, Viddy Harris,
Melissa Mitchell, Laura Richards, Mary Thomas
Traditional
Arr. A. Macdearmid
- Ceol Measgadh, from *Duets for Clarsach*
Traditional
Arr. A. Macdearmid
- Bwgi Dant Wgi
Laura Allen, Malerie Bates, Carolyn Berg,
Cathryn Knoles, Alicia D. McQuay, Megan Visser
Ann Hopcyn

This musical event is the 154th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Megan Fisher
Saxophone

Student of
Ray Smith

4:00 p.m.
19 March 2005
Auditorium
Maeser Building

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PROGRAM

Sonata in G Major

Grave

Allegro

Adagio

Allegro molto

Giovanni Platti

(1690–1763)

Arr. Eugene Rousseau

Concerto, K. 191

Allegro

Adagio

Rondo

Wolfgang Amadeus Mozart

(1756–1791)

Arr. Mark Watkins

INTERMISSION

Sinfonia da camera pour sextuor a vent

Entrée

Gigue en rondeau

Variations

Pierre Max Dubois

(1930–1995)

Sarah Kerns, *flute*

Alyssa Christenson, *oboe*

Bryn Huntington, *clarinet*

Daniel Omer, *horn*

Darcy Whetten, *bassoon*

Concerto for Alto Saxophone and Orchestra, op. 26

Energetic

Meditative

Rhythmic

Paul Creston

(1906–1985)

This musical event is the 144th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Concert Choir

Rosalind Hall, *conductor*

Carric Smolnik, *assistant conductor*

Jared Oaks, *piano*

Emily Ousthier, *flute*

Carly Jackson, *oboe*

BYU Honors Quartet

Ben Chang, *violin*

Kate Homer, *violin*

Leslie Richards, *viola*

Scott Thomas Lesser, *cello*

7:30 p.m.

19 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Choral Fanfare

John Rutter
(b. 1945)

Blow up the trumpet in the new moon:
Even in the time appointed,
And upon our solemn feast-day.
For this was made a statute for Israel,
And a law of the God of Jacob.

—From Psalm 81

Two Sanctus Settings for Double Chorus

Sanctus, from *Requiem*

Giuseppe Verdi
(1813–1901)

Holy, holy, holy, Lord God of Hosts,
Heaven and earth are full of Thy glory.
Blessed is He who comes in the name of the Lord

Sanctus, from *Mass for Double Chorus*

Frank Martin
(1890–1974)

Two 20th Century Psalm Settings

I Will Sing unto the Lord

Imant Raminsh
(b. 1943)

Bless the Lord, O my soul,
O Lord my God, Thou art very great,
Clothed with honor and with majesty.
O Lord, how manifold are Thy works,
In wisdom hast Thou made them all,
The earth is full of Thy riches.
So is this great and wide sea,
Which teems with things, innumerable living things
Both great and small.
There go the ships, there the leviathan,
Whom Thou hast made to play therein.
These wait all upon Thee.
Thou sendest forth Thy spirit,
Thou renewest the face of the earth.
I will sing unto the Lord as long as I live,
I will sing praise to my Lord while I have being.
My meditation shall be sweet,
I will be glad in the Lord, Amen.

—From Psalm 104

The Covert of His Wings

Lane Johnson
(b.1958)

Hear my cry O God; Attend unto my prayer.
From the end of the earth will I cry unto Thee,
When my heart is weighed down, I will cry unto Thee.
When my heart is overwhelmed
Lead me to the rock that is higher than I.
When my heart is heavy laden,
Lead me to Thee.
For Thou hast been a shelter for me,
And a strong tower from the enemy.
I will abide in Thy house forever,
I will trust in the covert of Thy wings.
Deliver me from mine enemies,
For there are many that fight against me.
Their poison is like the poison of a serpent.
Fearfulness and trembling are come upon me,
And horror hath overwhelmed me.
The mighty are gathered against me, O Lord.
Yet my trust in Thy refuge is full.
So will I sing praises unto Thee forever.
Unto Thee, O my strength, will I sing.
I will sing aloud of Thy mercy, O Lord,
I will praise Thee, my Rock, my God, my King.
I will trust in the covert of Thy wings.
Hear my prayer O Lord; let my cry come unto Thee,
When my heart is weighed down, I will come unto Thee.
When my heart is overwhelmed, I will cry, I will praise, I will sing.
I will trust in Thy love forever.
I will trust in the covert of Thy wings.

—Excerpts from Psalms 55, 56, 58, 59, 61, 102

Hymns Arrangements

Beautiful River

I Will Arise

Kwm Ba Ya (Come By Here)

Come to Zion

Be Still My Soul

Arr. William Hawley

Arr. Alice Parker

Arr. Alf Houkom

Arr. Kevin Siegfried

Arr. Dan Bird

INTERMISSION

Five Hebrew Love Songs

Eric Whitacre
(b. 1970)

I. Temuná (A Picture)

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kala, Kallá (Light Bride)

Light bride
She is all mine,
And lightly
She will kiss me!

III. Lárov (Mostly)

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."

IV. Ézeg shéleg! (What Snow!)

What snow!
Like little dreams
Falling from the sky.

V. Rakút (Tenderness)

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

BYU Honors Quartet

Folk Songs of the World

Dide ta Deo (Nigeria)

Arr. Uzee Brown Jr.

We give thanks to Thee O God
For our safe return to our homeland
We journeyed safely,
We arrived safely,
We praise Thee, Jesus Christ

Dravidian Dithyramb (India)

Arr. Victor Paranjoti

Samba-Lelê (Brazil)

Arr. Daniel R. Alfonso Jr.

Oh beautiful brunette, where do you live? How do I court you?
Step on the skirt's hem, beautiful brunette girl.

I Am Flying (Taiwan)

Nan-Chang Chien

I am flying in the sky, enjoying the spectacular scenery.
The feeling is wonderful, flying wherever freely .
Half the Golden Gate Bridge is in fog.
Cable cars ring bells on the hills, Ding, dong,
The Statue of Liberty stands against the wind,
Red maple leaves cover Central Park.
The royal castles of Neuschwanstein and Hoenschwangau
are still standing.
But the swan carried away the prince's dream.
Leonid scatters dust,
Showering us with a meteoric storm.
There is no end to the beautiful view;
It makes me keep flying. I wish to be forever flying in the sky.

Concert Choir

Soprano I

Brooke Bosler
Miriam-Lea Estrada
Sarah Hachtman
Rachel McCune
April Nielsen
Julie Rappleye
Megan Richey
Mary Stewart*
Shaunel Watts

Soprano II

Heidi Butler
Kalli Hansen
Alison Hickey
Deanna Lunt
Angela Nelson
Hillary Neubert
Cathy Oldroyd
Kelsey Roth Kelsey
Lachelle Smith*
Suzanne Stephensen
Holly Tippetts
Rebecca Whale

Alto I

Natalie Cope
Courtney Cross
Kira Farnsworth
Amy Fitzgerald
Lani Hyer*
Emily Kinghorn
Rachel Kocherhans
Ann Kurth
Marie McDonald
Ryann Payne
Emily Rasmussen
Katie Riding
Angela Yorgason

Alto II

Jessica Anderson
Bridgette Brinkerhoff
Allyson Edvalson
Hannah Miller*
Angela Permann
Christina Petterson
Miriam Pollard
Bethany Smith
Christy Smith
Heidi Spann
Tiffany Stoddard
Lillian Talmage

Tenor I

Luke Bahr
Ben Castleton*
Joel Crane
James Duncan
Ryan Hancock
Chris Hathaway
Matthew Martin
Evan Moss
Forrest Pixton
Jacob Rogers

Tenor II

Jonathan Bullough
Ellis Elkins
Anthony Gardner
Samuel Glanzer
Eric Hanson
Stephen Holden
Michael Hull
William Mangum
Peter May
James Robbins
David Segrera
Michael Sharp*
Garrin Wood

Baritone

Danile Chappell
Andrew Davis
Vaughn Harris
Aaron Hatch
Todd Horne
Jared Oaks
Marc Reynolds
Micahel Secrist
Carrie Smolnik*
James Van Heel
Derek Whitney

Bass

Andrew Bankhead
James Cragun
Davod Jamison
Curtis Goodman
Scott Hillstrom
Christopher Jewkes
Darin Johnston
Bradley J. Layton
Peter Merrill
Tyler Rands
Daniel Robertson
Daniel Silva
Brian Justin Smith
Devin Spann
Nick Stetich

*section leader

Ben Robbins, *president*
Christy Smith, *social chair*
Stephen Holden, *publicity chair*
Tyler Rands, *chaplain*
Julie Rappleye, *historian*
Andrew Davis, *treasurer*
Deanna Lunt, *dress chair*
April Nielsen
Lillian Talmage
Michael Hull
Michael Secrist, *attendance secretaries*

Selected Recording from BYU's Choirs

The Road Home: The Choirs of BYU

The legendary choral textures of the various BYU choirs are showcased in this beautiful new collection of favorite melodies centered around the idea of home. Produced by directors Ronald Staheli and Rosalind Hall, *The Road Home* features the Concert Choir, University Singers, Men's Chorus, and Women's Chorus, and in some cases all the choirs combined into a majestic grand chorus.

A Thanksgiving of American Folk Hymns

Over 500 performers from BYU combine in a concert celebration of beloved American folk hymns. A best-seller since its inception, *A Thanksgiving of American Folk Hymns* is now presented year-round on over 200 public television stations. The program features arrangements of beautiful hymn melodies in stunning performances that leave audiences profoundly moved and inspired.

All Creatures of Our God and King

With this farewell CD as a member of the BYU music faculty, much-admired conductor/arranger Mack Wilberg serves up a spiritually rewarding and musically memorable collection of hymns and anthems. In addition to his expressive baton and the wonderful sound of his concert choir, Dr. Wilberg's trademark style as an arranger is featured here, with instrumental ensembles accompanying and adding contrast to the choir. If you've enjoyed Mack Wilberg's work with the BYU Men's Chorus, or his subsequent appearances on broadcasts from Temple Square, then you're sure to love *All Creatures of Our God and King*.

Songs of Praise and Remembrance

In the tradition of the beloved holiday specials *A Celebration of Christmas* and *A Thanksgiving of American Folk Hymns* comes Brigham Young University's newest offering, *Songs of Praise and Remembrance*. Videotaped and recorded before a live audience, this concert program features exceptional production values, with theatrical lighting and sets, and breathtaking images of 600 singers and 80 instrumentalists performing thoughtful songs and folk hymns especially arranged for this Memorial Day special. Four choirs perform, with the Philharmonic Orchestra, all from BYU's School of Music, and under the direction of conductors Ronald Staheli, Mack Wilberg, Bryce Rytting, and Cherilyn Worthen. In the period of national shock after 9/11, *Songs of Praise and Remembrance* was widely rebroadcast to help with the processes of mourning, celebrating the lives of those departed, and reaffirming the essential beauty and goodness of life. A beautiful collector's item either as an audio or a video experience.

We Sing of Christ

At the center of spiritual meditation there is a place where only simplicity and quiet reflection can exist; *We Sing of Christ* was performed and captured in that element. The BYU Singers are a small, close-knit ensemble of BYU's finest auditioned vocalists led by Ronald Staheli. They have brought to Tantara Records a splendid collection of sacred LDS and traditional hymns centered around Christ and named appropriately *We Sing of Christ . . . the Songs of Zion*.

Upcoming Concerts

American Piano Quartet*	Wed., March 23, 7:30 p.m., de Jong Concert Hall
Jazz Ensemble	Wed., March 23, 7:30 p.m., Madsen Recital Hall
Living Legends*	Thurs., March 24, 7:30 p.m., de Jong Concert Hall
Songwriters' Showcase	Thurs., March 24, 7:30 p.m., Madsen Recital Hall
Panoramic Steel and Percussion Ensemble*	Fri., March 25, 7:30 p.m., Madsen Recital Hall
Trombone Choir	Fri., March 25, 7:30 p.m., Madsen Recital Hall
Aspen Santa Fe Ballet*	Sat., March 26, 7:30 p.m., de Jong Concert Hall
Guitar Ensemble	Tues., March 29, 7:30 p.m., Madsen Recital Hall
University Orchestra and University Strings	Tues., March 29, 7:30 p.m., de Jong Concert Hall
Wind Symphony and Symphonic Band*	Wed., March 30, 7:30 p.m., de Jong Concert Hall
Synthesis*	Tue., April 5, 7:30 p.m., de Jong Concert Hall
BYU Singers*	Fri., April 8, 7:30 p.m., de Jong Concert Hall
Spring Chorale	Fri., June 10, 7:30 p.m., Provo Tabernacle

*tickets on sale now at Fine Arts Ticket Office, 378-4322, or on line at performances.byu.edu.



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Amy Nielsen
Organ

Student of
Don Cook

7:30 p.m.

19 March 2005

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Carillon-Sortie	Henri Mulet (1878–1967)
Prelude and Fugue in G Major, BWV 541	Johann Sebastian Bach (1685–1750)
Oriental Sketch, op. 41, no. 5	Arthur Foote (1853–1937)
Intermezzo VI in C Major	Hermann Schroeder (1904–1984)
Sonata in A Major, op. 65, no. 3 Con moto maestoso	Felix Mendelssohn (1809–1847)
Fugue III on BACH, op. 60, no. 3	Robert Schumann (1810–1856)
Sweet Sixteenths: Concert Rag	William Albright (1944–1998)
Litanies (Trois Pièces)	Jehan Alain (1911–1940)

This musical event is the 147th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Cathryn Knoles *Harp*

Student of
ShruDeLi Ownbey

Assisted by
Nadine Watson, *flute*
Angela Miller, *viola*

7:00 p.m.
22 March 2005
Auditorium
Maeser Building

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

Suite No. 1, BWV 996 pour le Luth

Trans. Marie-Claire Jamet

Johann Sebastian Bach

(1685–1750)

Prélude

Allemande

Courante

Sarabande

Bourrée

Gigue

Viejo Zortzico

Jesus Guridi

(1886–1961)

Sonate pour flûte, alto et harpe

Pastorale

Interlude

Final

Claude Debussy

(1862–1918)

Divertissements

à la française

à l'espagnole

André Caplet

(1878–1925)

Impromptu op. 21

Albert Roussel

(1869–1937)

Malagueña

Trans. Marcel Grandjany

Ernesto Lecuona

(1896–1963)

This musical event is the 149th performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

American Piano Quartet

Robin Hancock
Scott Holden
Paul Pollei
Jeffrey Shumway

7:30 p.m.
23 March 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Tarantella, op. 13

Joseph Rheinberger
Arr. Reckendorf

Hungarian Dances, Book 2

Johannes Brahms
Arr. Keller

Poco andante

Presto

Andante grazioso

Un poco andante

Allegretto grazioso

Con moto

Andantino

Molto vivace

Allegro

Poco allegretto

Vivace

Toccata

Vladas Svedas

INTERMISSION

Marche militaire

Franz Schubert

Burlesque

Brian Chapple

Con moto

Con brio

Allegretto

Vivace e giocoso

Les Préludes

Franz Liszt
Arr. Keller

This musical event is the 152nd performance sponsored by the
BYU School of Music for the 2004–2005 season.

performances.byu.edu



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Groovin' Hard

Jazz Ensemble

Mark Ammons, *director*

7:30 p.m.

23 March 2005

Madsen Recital Hall

Harris Fine Arts Center

Jazz Ensemble

Saxophone

Chris Black, *lead alto*
Ike Christensen, *alto*
Blake Wilkins, *lead tenor*
Rob Bennion, *tenor*
Conrad Allen, *baritone*

Trumpet

Kyle Miller, *lead*
Keith Evans, *2th*
Courtney Hohl, *3rd*
Traci Durland, *4th*

Trombone

Michael Harris, *lead*
Sterling Peterson, *2nd*
Travis King, *3rd*
Paul Hannibal, *bass*

Rhythm

Jacob Jones, *piano*
Jeremy Bowen, *bass*
Daniel Smith, *guitar*
Andrew Merrell, *drums*

PROGRAM

(To Be Selected from the Following)

Groovin' Hard	Don Menza
A Night in Tunisia	Dizzy Gillespie
A Brazilian Affair	Bob Mintzer
Conspiracy Theory	Mike Tomaro
Afterburner	Mark Taylor
Home Cookin'	Lennie Niehaus
My Man Bill	Rob McConnell
One Note Samba	Antonio Carlos Jobim Arr. Mike Tomaro
I Get a Kick Out of You	Arr. Nelson Riddle
Acha	Bob Mintzer
Minuano	Pat Metheny/Lyle Mays
Sambandrea Swing	Don Menza
Send in the Clowns Trans. by Lyle Durland	Stephen Sondheim
Schnonnlawne	Chris Black
Softly As in a Morning Sunrise	Arr. Warren Barker
Sailing	Bob Florence
I've Got the World on a String	Arr. Nelson Riddle

-Soloists to be selected from the Jazz Ensemble-

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Kimberly Schrader *Flute*

Student of
April Clayton

Assisted by
Diane Bastian, *piano*

Required for a
Bachelor of Music Degree
with Emphasis in Performance

2:45 p.m.
25 March 2005
Auditorium
Museum of Art

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PROGRAM

Fantasia in F-sharp Minor

A Tempo Giusto

Presto

Moderato

Georg Philipp Telemann

(1681–1767)

Suite pour Flûte et Piano, op. 34

Moderato

Scherzo

Romance

Final

Charles-Marie Widor

(1844–1937)

INTERMISSION

Fantaisie Italienne

Eugène Bozza

(1905–1991)

Rondo in D Major

Wolfgang Amadeus Mozart

(1756–1791)

Duo for Flute and Piano

Flowing

Poetic, somewhat mournful

Lively, with bounce

Aaron Copland

(1900–1990)

This musical event is the 155th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Sara Black *Violin*

Assisted by

Jayne Galloway, *piano*

Scott Lesser, *cello*

Rachel Harlos, *cello*

Michelle Johnson, *cello*

Jenny Chandler, *cello*

Student of

Monte Belknap

Required for a

Masters of Music Degree

with Emphasis in Performance

4:30 p.m.

25 March 2005

Auditorium

Museum of Art

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PROGRAM

Fratres

Arvo Pärt
(b. 1935)

Sonata No. 1 in G Major, op. 78
I. Vivace ma non Troppo

Johannes Brahms
(1833–1897)

Bright Silence

Gillian Whitehead
(b. 1941)

INTERMISSION

Concerto in D, op. 47
Allegro Moderato
Adagio di Molto
Allegro, ma non Tanto

Jean Sibelius
(1865–1957)

This musical event is the 156th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Percussion Ensemble
and
Panoramic Steel

Ron Brough, *director*

7:30 p.m.

25 March 2005

Madsen Recital Hall

Harris Fine Arts Center

“Circus”

The title of the work means, “The circus is full. An enormous clamor. The gates are bulging.” It is taken from an ancient Roman board game called Felix Six or Lucky Sixes. The board for the game would have a clever saying etched or carved into its surface that had six words which each contained six letters. The piece is not a musical representation of a Roman board game, but its title is not merely decorous either and therefore functionless. It is reflective of the organizational aspects of the music. The piece is scored for six players, it has six formal sections, each bar has six groupings of six notes, the pitch material makes frequent use of sixes (interlocking hexachords, a whole tone scale—which contains six pitches, intervals on a repetitious, single pitch (F—the sixth letter of the alphabet). It further employs many unnecessary doubling and even tripling of parts. In fact in many instances all six players play exactly the same passage in unison. This characteristic of the music gives it a distinctive non-western flavor. The players are given the directions “obsessive, ritualistic” to define their approach to the music. I view the piece more as a communal event than a piece with traditional melody and accompaniment.

Percussion Ensemble

John Paul Andersen
Jeffrey Bartholomew
Celeste Cope
Jeff Holt
Ryan Nashif
Peter McClanahan
Kristi Peterson
Rob Sowby
Jenne West

Panoramic Steel

Kristi Peterson
Andrew Tolman
Trevor Goss
Celeste Cope
Daniel Adams
Seul-Ki Min
Ashley Brimley
James McMurray
Andrew Ferguson
Toni Greenhalgh
Cecile Echegoyen
Matt Nielsen
Jenne West
Jed Blodgett
Jared Morris

PROGRAM

Identity Crisis

Michael Aukofer

Caprice Espagnol

Moritz Moszkowski
(1854–1925)
Arr. by Christopher Vigneron

Circus Plenus Clamor Ingens Ianuae Tensae

Lane Harder

Wired

Lynn Glassock

BYU Percussion Ensemble

Rant and Rave

Christopher Herbert
Arr. by Shelly Irvine

Bluesette

Toots Thielman
Arr. by Othello Molineaux

Sea of Stories

Andy Narell

Pannist's Lament

Gary Gibson

Panoramic Steel

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Trombone Choir

Will Kimball, *director*

7:30 p.m.
25 March 2005
Room 151
Tanner Building

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PROGRAM

- | | |
|---|--|
| Achieved Is the Glorious Work, from <i>The Creation</i> | Franz Joseph Haydn
(1732–1809)
Arr. Don Miller |
| Body and Soul | Johnny Green
(1908–1999)
Arr. Slide Hampton |
| Adagio from, Symphony No. 7 | Anton Bruckner
(1824–1896)
Arr. Jay Friedman |
| O Sanctissima | Anonymous
Arr. Ronald Dishinger |
| Catacombs, from <i>Pines of Rome</i> | Ottorino Respighi
(1879–1936)
Arr. Dan Barrett |
| The Hex Files | James Kazik
(b. 1979) |

Trombone Choir

Alisha Ard
Dan Barrett
Adam Bean
Daniel Blackner
Melissa Carmack
Dallan Christenson
Elizabeth Dabczynski
Michelle Flowers
Joe Hansen
Daniel Johansen
Patience Merrill
Bryce Robbins

This musical event is the 152nd performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Tyree Pini
Composition

Student of
Christian Asplund
Murray Boren
Michael Hicks
Stephen Jones
Steve Ricks
David Sargent

Required for
Bachelor of Music Degree
with an Emphasis in Composition.

3:30 p.m.
26 March 2005
Auditorium
Museum of Art

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So that everyone can enjoy this performance, we ask for your attention to several issues:

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PROGRAM

The Man Is	2003
12 Cellos	
Little Garden	2003
Bassoon and Piano	
H9	2002
Woodwind Quintet	
String Quartet No. 1	2005
String Quartet	
No One Here	2003
Seven-minute film Flute, Clarinet, Piano, Violin, Cello	
Mountain	2005
Electroacoustic Piece	
Angel Mira	2001
Male Vocal Quartet	
Tickets	2005
Shopping Cart, Roller Blades, Jump Rope, BasketBall	
DevX 2000	2003
Flute, Clarinet, Bass Clarinet, Bassoon, French Horn, Viola, Piano, Marimba, Wood Block	

This musical event is the 158th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Rachel Robertson Cox
Soprano

Assisted by

Sarah Astle, *piano*

Jamison Cox, *tenor*

Cari Sue Green, *violin*

Student of
J. Arden Hopkin

Required for

Bachelor of Music Degree

with an Emphasis in Performance

3:30 p.m.

26 March 2005

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Schlagende Herzen
Breit' über mein Haupt
Ich schwebe

Richard Strauss
(1864–1949)

V'adaro, pupille, from *Giulio Cesare*
O luce di quest' anima, from *Linda di Chamounix*

George Handel
(1685–1759)
Gaetano Donizetti
(1797–1848)

Fleur desséchée
Le papillon et la fleur

Pauline Viardot
(1821–1910)
Gabriel Fauré
(1845–1924)

Ecstasy
Fairy Lullaby
Ah, Love, but a day!

Amy Beach
(1867–1944)

Cari Sue Green, *violin*

On the Steps of the Palace, from *Into the Woods*
Laurie's Song, from *The Tender Land*
Where in the World/How Could I Ever Know,
from *The Secret Garden* *
Love is Where You Find It, from *A Date with Judy*

Stephen Sondheim
(b. 1930)
Aaron Copland
(1900–1990)
Lucy Simon
(c. 1940)
Nacio Brown
(c. 1890)

*Duet with Jamison Cox

This musical event is the 160th performance sponsored by the
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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Stephanie Talbot
Piano

Student of
Jeffrey Shumway

Required for
Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
26 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

French Suite in E-flat Major, BWV 815

Allemande
Courante
Sarabande
Gavotte
Minuet
Air
Gigue

Johann Sebastian Bach
(1685–1750)

Andante con variazioni in F Minor, Hob XVII:6

Franz Joseph Haydn
(1732–1809)

Auf dem Wasser zu singe

Franz Schubert
(1797–1828)
Arr. Franz Liszt

Du bist die Ruh

Franz Schubert
Arr. Franz Liszt

Adelaide

Ludwig van Beethoven
(1811–1886)
Arr. Franz Liszt

Preludes, op. 11

No. 1 in C Major
No. 7 in A Major
No. 11 in B Major
No. 14 in E-flat Minor
No. 24 in D Minor

Aleksandr Nikolayevich Scriabin
(1872–1915)

Los Requeiebros, from *Goyescas*

Enrique Granados
(1867–1916)

This musical event is the 157th performance sponsored by the
BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
Performing Arts Series

presents

Aspen Sante Fe Ballet

Jean-Philippe Malaty, *director*

Tom Mossbrucker, *director*

Steven Myers, *technical director*

Jesse Muench, *lighting supervisor*

7:30 p.m.

26 March 2005

de Jong Concert Hall

Harris Fine Arts Center

Program

Left Unsaid

Music: Johann Sebastian Bach
Choreography: Nicolo Fonte
Lighting Design: Todd Elmer
Costume Design: Kathy Scoggins

David Barbour, Katie Dehler, Seth DelGrasso,
Katherine Eberle, Brooke Klinger, Luke Willis

World premiere: Aspen Santa Fe Ballet, Santa Fe, New Mexico

Aspen Santa Fe Ballet's production of Left Unsaid is made possible through the generosity of Sandy and Art Soares.

INTERMISSION

Noir Blanc

Conceived and Directed by: Moses Pendleton
Assisted by: Aspen Santa Fe Ballet, Nutmeg Ballet and MOMIX
Music: Musical Collage
Lighting Design: Todd Elmer
Costume Conception: Moses Pendleton
Costume Design: Phoebe Katzin

Lauren Alzamora, David Barbour, Eric Chase,
Sam Chittenden, Katie Dehler, Katherine Eberle,
Seth DelGrasso, Samantha Klanac, Brooke Klinger, Luke Willis

World premiere: Aspen Santa Fe Ballet, Park City, Utah

Aspen Santa Fe Ballet's production of Noir Blanc is made possible through the generosity of Nancy and Robert Magoon.

INTERMISSION

Like A Samba

Music: Songs sung by Astrud Gilberto
Choreography: Trey McIntyre
Lighting Design: Michael Mazzola
Costume Design: Janet R. Elam

David Barbour, Sam Chittenden, Seth DelGrasso,
Samantha Klanac, Brooke Klinger

Vivo Sonhando: Written by Antonio Carlos Jobim. Used with permission from Corcovado Music Corporation. *Garota de Ipanema*: Written by Antonio Carlos Jobim and Vinicius De Moraes. Used with permission from Universal Music Publishing. *Agua de Beber*: Written by Antonio Carlos Jobim and Vinicius De Moraes. Used with permission from Corcovado Music Corporation and VM Enterprises, Inc. *Frevo De Orfeu*: Written by Antonio Carlos Jobim. Used with permission from Corcovado Music Corporation and VM Enterprises, Inc. *Corcovado*: Written by Antonio Carlos Jobim. Used with permission from Universal Music Publishing. *Take Me to Aruanda*: Written by Norman Gimbel, Geraldo Pedrosa de Araujo Dias and Carlos Eduardo Lyra. Used with permission from Generation Music, Inc.

World Premiere: Oregon Ballet Theatre

Aspen Santa Fe Ballet's production of Like A Samba is made possible through the generosity of Sherry and Eddie Wachs.

Aspen Santa Fe Ballet History

Described as “A breath of fresh air! The Aspen Santa Fe Ballet has twelve engaging and very good dancers and two ambitious and smart directors who know their choreographers. One looks forward to a return visit . . .” by Anna Kisselgoff of the *New York Times*, Aspen Santa Fe Ballet is a company of eleven classically trained dancers who perform an eclectic repertoire by some of the world’s foremost choreographers. Celebrating its ninth season this year, Aspen Santa Fe Ballet performs year-round at home in Aspen and Santa Fe, and on tour throughout the United States.

In 1995 at the invitation of Aspen Ballet Company and School founder Bebe Schweppe, Jean-Philippe Malaty and Tom Mossbrucker moved from New York City to embark on a vision of creating a professional dance company based in Aspen.

At the beginning of the new millennium the company began a co-venture with a presenting organization in Santa Fe and now performs under the name ASFB. This special partnership between two cities that are known for their talented artistic communities creates a unique cultural product and a strong dance presence in Aspen and Santa Fe.

Aspen Santa Fe Ballet has established itself as one of America’s leading contemporary dance companies and made its New York City debut at the Joyce Theater and was also invited to perform at the legendary Jacob’s Pillow Dance Festival. In 2004 ASFB made its international debut in Canada and France.

Aspen Santa Fe Ballet is the presenter of the Aspen Dance Festival, a five-week summer festival that brings world-class dance companies to Aspen. The Aspen Santa Fe Ballet has two official schools, one in Aspen, one in Santa Fe, and a year-round Mexican folk dance outreach program in Colorado.

The Company

Bebe Schweppe grew up in Augusta, Georgia, and started dancing at the age of seven at Georgia Dance Theatre under Frankie Levy. At the age of eleven she was invited by Robert Joffrey to study in New York on a full scholarship. She moved to Aspen in 1975 and founded Aspen Ballet School in 1990, and Aspen Ballet Company in 1996.

Jean-Philippe Malaty, executive director, grew up in the Basque region of France. After receiving his degree in dance, he accepted scholarships to study in some of Europe’s most prestigious schools: MUDRA, Maurice Bejart’s school in Brussels, and John Cranko’s school in Stuttgart. At the invitation of David Howard, Jean-Philippe came to America to study at the David Howard Dance Center in New York City.

Jean-Philippe has performed soloist roles with various companies throughout the country including Joffrey II, Los Angeles Classical Ballet, Ballet Hispanico of New York, and Lyric Opera of Chicago. He has been recognized by the U.S. government as an artist of extraordinary abilities and was granted a permanent resident status.

Tom Mossbrucker, artistic director, started tap dancing at age four in his hometown of Tacoma, Washington. At age 14 he began his ballet studies with Jo Emery, and performed with her company, the Tacoma Performing Dance Company. His studies continued in New York at the School of American Ballet and the Joffrey Ballet School. He danced with Joffrey II before joining the Joffrey Ballet, where he performed principal roles in over 70 ballets, and toured throughout the world. His favorite roles include those performed in *Billy the Kid*, *Rodeo*, *Romeo and Juliet*, and *The Nutcracker*.

He has appeared in numerous television specials, and was featured in the Joffrey's *Billboards*, a full-length rock ballet set to music by Prince, which was released on videocassette. He also danced with the Atlanta Ballet and Hubbard Street Dance Chicago.

Dancer Biographies

Lauren Alzamora danced with Eliot Feld's Ballet Tech and Battery Dance Company in New York before joining Aspen Santa Fe Ballet. She trained at the School of American Ballet, The Kirov Academy, North Carolina School of the Arts, The Rock School of Pennsylvania Ballet and American Ballet Theater. Lauren is in her first year with Aspen Santa Fe Ballet.

David Barbour, a native of Colorado, is in his fourth year with Aspen Santa Fe Ballet after attending two years at the Joffrey Ballet New School University BFA program, where he studied under Rebecca Wright, Trinette Singleton and David Howard. He has also studied ballet, modern and jazz at Interlochen Arts Academy and in Aurora and Denver.

Eric Chase is in his third year with Aspen Santa Fe Ballet after two years with Hubbard Street 2. He was born and raised in Shelton, CT, and received a BFA from Point Park College in Pittsburgh, PA. He then spent two seasons with Milwaukee Ballet II.

Sam Chittenden is in his seventh year with the Aspen Santa Fe Ballet after studying at the University of Utah Ballet Department and at Colorado State University. Sam danced with the Utah Ballet and Canyon Concert Ballet in Fort Collins, Colorado. Sam has also studied at the Ballet West Conservatory and Ballet Arts Minnesota. Sam was invited to represent ASFB at the International Ballet Festival of Miami.

Katie Dehler was born and raised in St. Joseph, Minnesota, where she began her ballet training with the Stroia Dance Studio. She continued her studies on scholarship with the University of Utah's Department of Ballet where she received her BFA with a performance emphasis. This is her fifth year with the company.

Seth DelGrasso, a native of Colorado, moved to New York to study dance. He has studied with David Howard, Nanette Charise, Simon Dow, and Gelsey Kirkland. Seth has performed with many companies throughout the United States and most recently guest appearing with Complexions. Seth is a founding member of Aspen Santa Fe Ballet.

Katherine Eberle grew up in Oklahoma City and danced with Ballet Oklahoma for seven years dancing roles such as Cinderella, Sugar Plum Fairy, Wendy in *Peter Pan* and Carabosse in *Sleeping Beauty*. She toured extensively throughout Taiwan and China with Los Angeles Ballet Ensemble dancing the role of Jasmine in David Wilcox's *Aladdin*. Katherine is in her first year with the Aspen Santa Fe Ballet.

Samantha Klanac is in her third year with Aspen Santa Fe Ballet. She grew up in Orchard Park, NY, where she trained at the American Academy of Ballet and trained on scholarship at The Chautauqua Institute, New York State Summer School of the Arts, and the School of American Ballet. After graduating high school Samantha studied at SUNY–Purchase where she performed with American Ballet Theatre Studio Company.

Brooke Klinger Brooke was born in Hawaii and raised in north Idaho, where she trained with Ceci Klein. After a year on scholarship at the University of Utah Ballet department, Brooke was invited to join Aspen Santa Fe Ballet as a founding member. Brooke has represented ASFB at the International Festival of Ballet in Miami, and was awarded for her dancing by the National Foundation for Advancement in the Arts. Brooke recently earned her BA in humanities.

Luke Willis studied at the Central Pennsylvania Youth Ballet under the direction of Marcia Dale Weary. He also studied at American Ballet Theatre Summer Intensive, New York, and with Milton Myers at The School at Jacob's Pillow where he performed pieces by Jiří Kylián, Lar Lubovitch, and James Kudelka

Choreographer Bios

Nicolo Fonte

Nicolo Fonte, from Brooklyn, New York started dancing at the age of 14. In addition to studying on scholarship at the schools of the Joffrey Ballet, San Francisco Ballet, and New York City Ballet, Nicolo completed a BFA in dance at SUNY–Purchase. In 1988 he joined Les Grands Ballets Canadiens in Montreal. From 1994 through July 2000, Nicolo was a member of Compania Nacional de Danza, where he choreographed several works. Outside of Spain, Nicolo has created and staged ballets for a very eclectic range of dance companies: Pacific Northwest Ballet, The Royal Ballet of Flanders, Ballet Mainz, Ballet Nurnberg, Les Grands Ballets Canadiens, Aspen Santa Fe Ballet, North Carolina Dance Theatre, Les

Ballets Jazz de Montreal, and has upcoming projects for Tulsa Ballet, Goteborg Ballet, and the Australian Ballet.

Moses Pendleton

Moses Pendleton was born in northern Vermont. In 1971 he graduated from Dartmouth College and co-founded Pilobolus Dance Theater. In 1980 he choreographed the closing ceremonies of the Winter Olympic Games in Lake Placid and premiered his solo, Momix, which became the name of the company he founded in 1981. Momix is a company of dancer illusionists known internationally for presenting works of exceptional inventiveness and physical beauty. His film work includes the 1982 *Moses Pendleton Presents Moses Pendleton* for ABC Arts which won a Cine Golden Eagle award. Pendleton became a Guggenheim Fellow in 1977, a recipient of the Connecticut Commission on the Arts Governors Award in 1998, and was awarded Italy's Positano Award in 1999. In 2002 he received an American Choreography Award for his work on AEROS.

Trey McIntyre

Born in Wichita, Kansas, Trey McIntyre studied at the North Carolina School of the Arts for two years and in 1987 went to the Houston Ballet Academy. In the spring of 1989 Mr. McIntyre was named Choreographic Apprentice to Houston Ballet, a position created especially for him by Houston Ballet Artistic Director Ben Stevenson. He joined Houston Ballet as a member of the corps de ballet in 1990.

In 1994 Mr. McIntyre was the youngest choreographer selected internationally to participate in New York City Ballet's prestigious "Diamond Project," designed to foster the creation of new dance works. In May of that year, he traveled to New York City for the world premiere of his ballet, *Steel and Rain*. *New York Times* dance critic Anna Kisselgoff said of the work, "Trey McIntyre...is obviously a new face to watch."

Aspen Santa Fe Ballet is represented by
COLUMBIA ARTISTS MANAGEMENT INC.

For booking information please contact: CAMI, Margaret Selby
165 West 57th Street, New York, NY 10019
(212) 841-9554 phone (212) 841-9770 E-mail: mselby@cami.com



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Woodwind Chamber Night

Coached by
Christian Smith

7:30 p.m.
26 March 2005
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio for Oboe, Viola, and Bassoon, op. 53

Allegretto ed innocente

Presto

Franz Joseph Hadyn

(1732–1809)

Marlene See, *oboe*

Rachele See, *viola*

Virginia Huntsman, *bassoon*

Trio for Two Oboes and English Horn, IVa (1946)

Allegro giocoso

Canto amoroso—Andante

Rondino scherzando—Allegro

Henk Badings

(1907–1987)

Jamie Frogley, *oboe*

Megan Beardall, *oboe*

Danielle Jensen, *horn*

Trois pièces brèves (1930)

Allegro

Andante

Assez lent—Vivo

Jacques Ibert

(1890–1962)

Sarah Kerns, *flute*

Alyssa Christenson, *oboe*

Bryn Huntington, *clarinet*

Darcy Whetten, *bassoon*

Daniel Omer, *horn*

Trio for Flute, Oboe, and Piano (1961)

Allegro scherzando

Allegretto con spirito

Jean Michel Damase

(b. 1928)

Kacey Kraft, *flute*

Carly Jackson, *oboe*

Amy Robinson, *piano*

Sextet for Piano, Flute, Oboe, Clarinet, Bassoon and Horn (1939) Francis Poulenc

Allegro vivace—Subitement, presque le double plus lent

(1899–1963)

Divertissement—Andantino

Finale—Prestissimo

Nadine Watson, *flute*

Heather Lyman, *oboe*

Erin Layton, *clarinet*

Jennifer Skarda, *bassoon*

Jenny Cox, *horn*

Audrey Vivian, *piano*

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BYU School of Music for the 2004–2005 season.

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Simone Hardisty
Voice

Student of
Ruth Christensen

Assisted by
Jonathan Bowman, *piano*

Required for
Bachelor of Music Degree
with Emphasis in Performance

5:30 p.m.
29 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Maledetto sia l'aspetto
Eri già tutta mia
La mia turca

Claudio Monteverdi
(1567–1643)

Der Fisherknabe
Freudvoll und Leidvoll
Ein Jüngling liebt ein Mädchen, from *Dichterliebe*

Franz Liszt
(1811–1886)
Robert Schumann
(1810–1856)

Voici que le printemps
C'est l'extase langoureuse
Mandoline
Coquetterie posthume

Claude Debussy
(1862–1918)

Elle a fui, from *Las contes d'Hoffman*

Jacques Offenbach
(1819–1880)

Vissi d'artem, from *Tosca*

Giacomo Puccini
(1858–1924)

Soldier, Will You Marry Me?
Beware, Oh Take Care!

Arr. Richard Walters

Shenandoah
Come Thou Fount of Every Blessing

Arr. Bryan Stanley
Arr. Dan Carter



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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

University Strings University Orchestra

Rebecca Roesler, *conductor*

Brandon Matthews, *conductor*

Kayson Brown, *conductor*

Seretta Hart, *conductor*

Required for
Master of Music Degree
with Emphasis in Instrumental Conducting

7:30 p.m.
29 March 2005
de Jong Concert Hall
Harris Fine Arts Center

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PROGRAM

Concerto Grosso
Allegro

Vittorio Giannini
(1903–1966)

Concerto in C Minor for Oboe, and Violin, BWV 1060 Johann Sebastian Bach
Allegro
Adagio
Allegro
(1685–1750)

Julia Hobbs, *oboe*
Tamra Davis, *violin*
Brandon Matthews, *conductor*

Fantasia on a Theme by Thomas Tallis

Ralph Vaughan Williams
(1872–1958)

Rebecca Roesler, *conductor*

University Strings

INTERMISSION

Slavonic Dance, op. 46, no. 1

Antonín Dvořák
(1841–1904)

The Hebrides Overture, “Fingal’s Cave”

Felix Mendelssohn
(1809–1847)

Kayson Brown, *conductor*

Capriccio Italien

Pyotr Il'yich Tchaikovsky
(1840–1893)

Seretta Hart, *conductor*

University Orchestra

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Guitar Ensemble
Lawrence Green, *director*

7:30 p.m.
29 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Two Spanish Folk Songs

El Roble

Sevillianas

Arr. Eythor Thorlaksson

(b. 1930)

Quartet in D Major

Adagio

Allegro

Grave

Allegro

Georg Philipp Telemann

(1681–1767)

Trio No. 3 in G Major, HV22

Allegro

Moderato

Andante

Finale: Vivace

Joseph Haydn

(1732–1809)

Rondo for Three Guitars

Paul Hindemith

(1895–1963)

Milonga para tres guitarras (1980)

Enrique Cabezo

L'Evasion

Astor Piazzolla

(1921–1992)

Eric Brewer
Michael Fjerstad
Andrew Galvin
Joshua Gishi
Joshua Meek
Taylor Turner
Lawrence Green

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications
School of Music

presents

Jaren Hinckley
Clarinet/Bass Clarinet

Eric Hansen
Bass

Faculty Artists Recital

Assisted by
Jayne Galloway, *piano*

5:30 p.m.
30 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

Invention No. 6

Johann Sebastian Bach
(1685–1750)
Arr. by Jaren Hinckley

Tre Grandi Duetti, no. 2
Andante
Allegro

Giovanni Bottesini
(1821–1889)

Benny's Gig
Slow and nostalgic
Brisk, with drive
Very slow and hesitant
Brisk
Slowly
(Calypso Serenade) Moderately moving
Lazily moving
Jaunty

Morton Gould
(1913–1996)

Haydn Jazz

Joseph Haydn
(1732–1809)
Arr. by Jaren Hinckley

Gran duo concertante

Giovanni Bottesini

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Symphonic Band

Don Peterson, *conductor*

Wind Symphony

David Blackinton, *conductor*

7:30 p.m.

30 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Symphonic Band

Amparito Roca

Jaime Texidor
Arr. Aubrey Winter

Pioneer Hymns No. 3
Poor Wayfaring Man

Murray Boren

Introduction, Theme, and Variations
for B-flat Clarinet and Band

Susan Croft, *clarinet*

Gioacchino Rossini
Arr. Ralph Hermann

March, from *Symphonic Metamorphosis*
Transcribed by Keith Wilson

Don Peterson, *conductor*

Paul Hindemith

Band Dances—Waltz

Megan Fisher, *soprano saxophone*

Murray Boren

Variations on a Theme Of Glinka

Alyssa Christenson, *oboe*

Nikolai Rimsky-Korsakov
Ed. Clark McAlister

The Midnight Sun

Alisha Ard, *vocal*

Hampton & Burke
Arr. Murray Boren

The Stars and Stripes Forever

John Philip Sousa

Intermission

Wind Symphony

The March, from *1941*

John Williams
Arr. Paul Lavender

Bryant Smith, *guest conductor*

Irish Tune, from *County Derry*

Percy A. Grainger

Variants on a Medieval Tune

Norman Dello Joio
(b. 1913)

Introduction
Alegro deciso
Lento, pesante
Allegro spumante
Andante
Allegro gioioso

David Blackinton, *conductor*

Carmina Burana

Carl Orff
(1895–1952)

1. O Fortuna, velut Luna
2. Fortune plango vulnera
3. Ecce gratum
4. Tanz-Uf dem anger
6. Were diu werlt alle min
9. In taberna quando sumus
12. Ave formosissima
13. Fortuna Imperatrix Mundi

Symphonic Band

Piccolo

Meleece Cheal

Flute

Sherry Lowry
Jennie Harris
Kayla Barnes
Chrissy Stornetta
Kate Holt
Annie Elmer
Ali Newton
Kristi Tarpening

Oboe

Monica-Sophie Steig
Morgan Busch
Amberlee Truman

Bassoon

Jeffrey Wadrop
Abby Anderson
Laurel Schmutz
Michelle Peterson

Clarinet I

Laura Ward
Heather Hagedorn
Serena Baker
Sarah Walker
Ruth Hinckley
Janelle Kane

Clarinet II

Dani Bahr
Bonnie Armstrong

Sara Conger
Shannon Epps
Katie Mack
Sarah Madsen
Elizabeth Criswell

Clarinet III

Ariel Wootan
Amanda Cahoon
Kristi Burr
Alicia Smith
Richard Leake
Julie Brown
Kaci Campbell
Sarah Hansen

E-flat Clarinet

Heather Hagedorn

Bass Clarinet

Bryant Smith
Keve Bybee

Contrabass

Clarinet
Ruth Hagmann

Alto Saxophone

Tanya Jo Mitchell
Chris Black
Rachelle Reid
Patrick Summerhays

Tenor Saxophone

Karl Rosengren

Baritone

Saxophone

Jacob Edvalson

Horn

Melissa Pratt
Jon White
Liz Coon
Rene Barlow
Katie Cannon
Paul Johnson
Robert Root

Cornet I

Kyle Miller (1st
Trumpet)
Courtney Hohl
Anthony Phan

Cornet II

Tyler Wrencher (1st
Trumpet)
Rochelle Sprague
(2nd Trumpet)
Taylor Kelly

Cornet III

Dale Rex
Daniel Brown
Brad Packer
Vincent James

Trombone I

Michelle Flowers
Joe Hansen

Patience Merrill

Trombone II

Dallan Christenson
James Davis
Thomas Watkins

Trombone III

Jared McGann
Devon Wilson
Sean Young

Euphonium

Shizuka Matsuzaki
Brek Mangelson
Alex Avery

Tuba

Aaron Southerland
Justin Jessie
Lane Johnson
Nathan Webster
Amy Biggs
Savannah Wheeler

Percussion

Jed Blodgett
Jeffrey Bartholomew
Elise Crawford
Jeff Holt
Kristi Peterson
Trevor Goss
Gordon Morrey

Wind Symphony

Flute

Sarah Kerns
Alicia Christensen
Kacey Craft

Piccolo

Amy Honka

Oboe

Alyssa Christenson
Julia Hobbs

English Horn

Carly Jackson

Bassoon

Erin Tippetts
Jessica Judd

Clarinet

Susan Croft
Michael Whatcott
Erin Layton
Rachel Jones

Bryn Huntington
Andrea Davis
Melody Thatcher
Leslie Wilson
Jason Allphin
Stephanie Allred

E-flat Clarinet

Erin Layton

Bass Clarinet

Peter Shirts
Ryan Alder

Contrabass

Clarinet
Christopher Tanzie

Alto Saxophone

Megan Fisher
Rick Nobbe

Tenor Saxophone

Chad Ostermiller

Baritone

Saxophone

Conrad Allen

Horn

Nicholas Dudoich
Kara Tullis
Claire Barker
Jenny Jo Cox
Mary Ann Olsen

Cornet

Seretta Hart
Michelle Mingledorff
Erin Cox
Nathan Sheranian

Trumpet

Jared Hearld
Mathieu Foley

Trombone

Alisha Ard
Daniel Johansen

Paul Hannibal
Daniel Blackner

Euphonium

Joseph Belliston
Scott Gemmell

Tuba

Matt McDowell
Tawna Hadfield

String Bass

Tim Krumwiede

Percussion

Celeste Cope
Jared Morris
Jenne West
Andrew Merrell
JP Andersen



BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Clarinet Studio Recital

Jaren Hinckley, *director*

5:30 p.m.

31 March 2005

Madsen Recital Hall

Harris Fine Arts Center

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PROGRAM

Trio for Piano, Cello, and Clarinet, op. 114

Allegro

Johannes Brahms

(1833–1897)

Rachel Jones, *clarinet*
Jennifer Chandler, *cello*
Brandon Matthews, *piano*

Sonata in A-flat Major

Allegro affanato

Max Reger

(1873–1916)

Stephanie Allred, *clarinet*
Amanda Lee, *piano*

It's Either a Song or a Dance

Song with Furbelows

Hoedown

Ronald Shroyer

Sara Conger, *clarinet*

Concerto No. 1, op. 73

Adagio

Carl Maria von Weber

(1786–1826)

Melody Thatcher, *clarinet*
Delsa Slaugh, *piano*

Estampas Criollas

Merengue

Bambuco

Valse

Joropo

Beatriz Lockhart

(b. 1944)

Arr. by Jorge Montilla

Andrea Davis, *clarinet*
Rachel Jones, *clarinet*
Erin Layton, *clarinet*
Bryn Huntington, *bass clarinet*

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.

31 March 2005

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Sakuntala Overture, op. 13

Karl Goldmark
(1830–1915)

On the Steppes of Central Asia

Aleksandr Porfir'yevich Borodin
(1833–1887)

Concerto Grosso for Strings and Piano

Ernest Bloch
(1885–1977)

Intermission

Danse Bacchanale, from *Samson and Delilah*

Camille Saint-Saëns
(1835–1921)

Clair de lune

Claude Debussy
(1862–1918)

Capriccio Espagnol

Nikolay Andreyevich Rimsky-Korsakov
(1844–1908)

Violin I

*Caitie Giauque
 Holly Taylor
 Sara Witbeck
 Cassandra Sutton
 Colin Ludlow
 Ashley McKell
 Tyler Smith
 Amber Overton
 Rachel Risenmay
 Ami Frost
 Amanda LeSueur
 Anne Zobell
 Kara Norman
 Larissa Olson
 Brook Froelich

Violin II

*Jill Kiriyma
 Jonathan Heaton
 Tiffany Taylor
 Ashley Hansen
 Ashley Bruya
 Malorie Naylor
 Sara McConkie
 Candice Holt
 Joseph Sin
 Kellie Christensen
 Julia Barney
 Jameson Metzger
 Allison Horne
 Meg Wilkinson
 Paul Lin

Viola

*Michelle Newbold
 Jonathan Bejarano
 Philip Pare
 Cynthia Fisher
 Paul Spencer
 Kimberly Wright

Rachel Wagers
 Jacquelyn Springgay
 Bonnie Jean Schnebly

Cello

*Spencer Cahoon
 Charlotte Hendriksen
 Sydney Morris
 Erica Swain
 Celeste Cummings
 Julie Huang
 Christina Hoffman
 J'nette Nelson
 Beth Tata

Bass

*Ross Boothe
 Ryan Crandall
 Jess Walker
 Eva Wilcox
 Ben Tobey

Piccolo

*Jenni Nealon

Flute

*Marti Thomson
 Erin Brooksby

Oboe

*Jami Frogley
 Megan Beardall

English Horn

*Lizzy Nelson

Clarinet

*David Kjar
 Melody Thatcher
 Peter Shirts

Bassoon

Darcy Whetten
 Jennifer Skarda

Trumpet

*Daniel Henderson
 Preston Price
 Kyle Merkley

Horn

*Steven Newbold
 Catherine Bennion
 Emily Bier
 James Cavan

Trombone

*Robert Lacey
 Chris Brown
 Spencer Durland

Tuba

*Eric Smith

Harp

*Malerie Bates
 Laura Allen

Piano

Gerta Grimci

Percussion

Julian Tay
 Daniel Adam
 Andrew Tolman
 Thaddeus Wells

* = principal

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BRIGHAM YOUNG UNIVERSITY

College of Fine Arts and Communications

School of Music

presents

Trevor Reed
Composition

Student of
Christian Asplund
Michael Hicks
Murray Boren
Steven Ricks
David Sargent

Required for
Bachelor of Music Degree
in Composition

7:30 p.m.
31 March 2005
Madsen Recital Hall
Harris Fine Arts Center

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PROGRAM

4 PIECES FOR SOLO VIOLA 2004
Leslie Richards, VIOLA

COLORS FOR STRING QUARTET 2005
BLUE
YELLOW
WHITE
PURPLE
ORANGE

Sara Black, VIOLIN
John Kovalenko, VIOLIN
Carie Maxwell, VIOLA
ScottThomas Lesser, CELLO

POTS 2005
John Kovalenko, PERCUSSION

3 FEELINGS FOR SOPRANO, BASSOON, AND PIANO 2004
PATIO
RAIN CLOUDS
Margot Glassett-Murdoch, SOPRANO
Erin Tippetts, BASSOON
Jonathan Bowman, PIANO

THE TALE OF MISS MOPPET 2004
Ellinor Bergqvist, SOPRANO
Brynn Huntington, CLARINET
Megan Zabriskie, VIOLIN
Adam Crandell, CELLO
Matt Nielson, PERCUSSION
Jonathan Bowman, PIANO

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